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ALBERT S. COOK, EDITOR

XLV

CYNTHIA'S REVELS
OR,
THE FOUNTAIN OF SELF-LOVE

BY

BEN JONSON

Edited with Introduction, Notes, and Glossary

BY

ALEXANDER CORBIN JUDSON, PH.D.
Instructor in English in the University of Texas

A Thesis presented to the Faculty of the Graduate School of Yale University in Candidacy for the Degree of Doctor of Philosophy

NEW YORK
HENRY HOLT AND COMPANY
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PREFACE

Cynthia's Revels, because of its formlessness, complexity, and allegorical nature, probably yields less to the average reader than any other of Jonson's plays. This edition represents an effort to make the play more intelligible, partly by disentangling and analyzing its various elements, and partly by a detailed explanation of its obscurities and allusions. This has not been so dreary a task as one would imagine, to judge from the criticism which has for years been dealt out to this 'comicall satyre.' Swinburne's characterization, for example, of Jonson's 'cyclopean ponderosity of perseverance which hammers through scene after scene at the task of ridicule by anatomy of tedious and preposterous futilities,' is hardly calculated to bias many toward the play. I have no wish to palliate its faults: its woeful lack of dramatic action, monotonous repetition of absurdities, and absence of artistic unity are all apparent enough. But no true impression of it is derived from a mere enumeration of its imperfections. With all its blemishes, one is yet constantly aware that it is a product of Jonson's maturing powers; and, aside from its literary qualities, it presents, especially to the student, questions of absorbing interest, most of which have hitherto received but little serious attention. What relation does it bear to the Stage-Quarrel, that fiery war fought out on the boards of the common stage? Who are the detractors of Cynthia, and who the culprits upon whom she has visited divine justice? Does the satire of manners, which forms the groundwork of the play, represent a conventional or an original and sincere attack on the foppery of the time? These are some of the problems which *Cynthia's Revels*

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presents, and which render it in many ways quite as interesting as a masterpiece like *Epicœne* or *The Alchemist*—and as important, too, for all those who wish to study the development of Jonson's dramatic art and genius.

It is hoped that the method of handling the text will find approval. This method, which, so far as I know, has never before been accorded to a folio text, is fully explained in the section dealing with the variations in the impressions of the folio. In recording variant readings of later editions, only such have been chosen as seemed clearly significant, a proceeding which will, perhaps, render the foot-notes to the text of genuine interest to the average reader. Certain difficulties have appeared which all my efforts have not enabled me to solve; these have been frankly stated in order that the attention of future students of the play may be focused upon them.

My hearty thanks are due to Mr. W. A. White of New York City for the generous loan of his quarto of *Cynthia's Revels*; to Professor William Lyon Phelps for the unlimited use of his copy of the folio of 1616; to Professor Kenneth McKenzie and to Mr. C. F. Tucker Brooke for assistance on several points; and to Mr. Andrew Keogh and to Mr. Henry R. Gruener for bibliographical aid. To Professor Albert S. Cook I owe a special debt of gratitude for constant inspiration, and much patient criticism of my work.

A portion of the expense of printing this thesis has been borne by the Modern Language Club of Yale University, from funds placed at its disposal by the generosity of Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

A. C. J.

YALE UNIVERSITY,
May 1, 1911.

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INTRODUCTION

A. EDITIONS OF THE TEXT

I. THE QUARTO

Cynthia's Revels was first published, in quarto, in 1601. A reproduction of the title-page is given on page 5. Through the kindness of Mr. W. A. White of New York City, it has been possible to collate his copy of the quarto with the folio of 1616, which furnishes the basis of our text; all differences, other than mere changes in punctuation, spelling, capitalization, and italicization, will be found recorded as foot-notes to the text. They will be discussed in the next section. Professor Bang has furnished, in Band 22 of the *Materialien zur Kunde des Älteren Englischen Dramas*, an excellent reprint of the quarto, from the copy in the Bodleian Library (Malone 193). A detailed comparison of Mr. White's copy with this reprint shows that the quarto, like the folio,[1] underwent correction in the course of the printing off. The variations are confined to the single side of two sheets, and are, for the most part, corrections of rather evident typographical errors. The corrected sheets, the outer sides of the sheets bearing the signatures C and E, are found in Mr. White's copy. C has corrections on all four pages, nineteen in number; E has but one correction. The only changes of real interest are 'would' to 'should,' and 'our' to 'your,' on pages C2v and C3 (Bang's reprint, lines 598 and 633), respectively.

[1] See section II. 2. below, which deals with the variations in the impressions of the folio of 1616.

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II. THE FOLIO OF 1616

1. *Changes and Additions in the Folio*

In view of the number and nature of the alterations to which *Cynthia's Revels* was subjected upon its republication in the folio of 1616, it is certain that Jonson, and no other, was the reviser. Since we do not know what liberties the printer may have taken with the spelling and punctuation of the quarto, it is sufficient merely to call attention to the greater uniformity and correctness shown in the folio, and to the striking improvement in the appearance of the printed page brought about by the elimination of unnecessary italics and capitals. Among alterations of minor importance may be mentioned the change from Latin to English of the terms used to designate the parts of the drama, as *Præludium*, *Actus*, *Palinodia*, etc., the failure to reprint the *Exit* and *Exeunt* of the quarto, and the effort to modify the rigor of the oaths in accordance with the well-known regulation put into effect by James I in 1606. It is amusing to notice Jonson's substitutes for the name of the Deity. Sometimes the courtiers turn Roman, and swear by Jove, Hercules, and Venus; sometimes the newly enthroned god of tobacco furnishes them such oaths as 'by this vapor' or 'by this light.' Occasionally Jonson fails to correct the prohibited word.

The more important changes consist in substitutions of single words, and in additions of phrases, sentences, and passages of considerable length. Nothing shows better than the word-substitutions the extreme care with which the text was revised; most of them either increase the vividness or are clearly better adapted to the context. Such changes as 'button' to 'band' (1.4.157) and 'rose' to 'ribband' (1.4.119) may represent a change in the fashions of the fantastic courtiers, produced by an interval of a

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few years. Other interesting substitutions are as follows: 'butter-flies' for 'coxcombs' (1. 4. 77); 'fittons and figments' for 'fictions' (1. 4. 22); 'coach-horse' for 'tilt-horse' (4. 1. 39); 'Ignis fatue' for 'Hell-fire' (5. 10. 58); 'face, like a sea-monster, that were to ravish Andromeda from the rocke' for 'face, like a squeez'd Orenge, sower, sower' (4. 1. 67). The minor additions also show careful thought: a few serve to fill out imperfect lines in the verse (5. 5. 2; 5. 11. 50), but the greater number are employed to accentuate and explain the thought (2. 3. 49), or to add a touch of humor (1. 4. 153–5). The more important additions, amounting in all to nearly a thousand lines, are as follows:

3. 1. 33–77: Amorphus gives Asotus several practical rules for forcing his way into noble society.

3. 4. 22–41: Crites furnishes Arete with a sketch of two of the courtiers whom he has just seen in the presence-chamber.

4. 1. 138–219: Moria, Philautia, and Phantaste describe the happy estates into which they would wish themselves if Jove gave them permission.

4. 3. 159–203: The courtiers play a second game, *A thing done, and Who did it.*

4. 5. 77–101, and 4. 5. 143 – 5. 5. 1. (800 lines): Amorphus, learning that the revels must be postponed, determines to exhibit, by open challenge, the proficiency in courtship of his pupil, Asotus. Crites and Mercury conclude to accept the challenge, and try to surpass the courtiers in their own folly; their attempt meets with success.

The only omission of quarto-matter is the Beggars' Rime from 2. 5. As it is a mere jingle, remarkable only for the great number of sharpers of various sorts enumerated in so few lines, Jonson did well to drop it from the folio.

Our resentment at Jonson for having swelled a play,

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already sufficiently long, to such an unreasonable length, is likely to weaken our appreciation of the chief additions. To be sure, parts of the contest in courtship make very dull reading, and must have depended largely on the actors' ability for their success; but several of the additions—for example, the one which records the wishes of the court-ladies—suggest in the keenness and vigor of their satire the ripest maturity of Jonson's genius.

We have, apparently, no means of determining when the several chief additions were composed. While it is possible that they were written when the play was being revised for publication in the folio, it is perhaps more reasonable to assume that its success on the stage was the stimulus to their composition at an earlier time. Dr. C. R. Baskervill, in a recently published work, entitled *English Elements in Jonson's Early Comedy*[1] (1911), offers a novel view. 'I believe,' he says, 'that the longer form was the original form, or at least was earlier than *Poetaster*.' He supports this opinion by arguing that the hostility of the courtiers to Crites is treated most fully here; that here the bitterest personal satire, and the most daring attacks on the court are found; that Mistress Downfall, who appears only in the longer version, furnishes a first study of the character of Chloe in *Poetaster*[2], while the efforts of the pseudo-gallants to disgrace Crites foreshadow the hostility to Horace; he further finds a 'possible hint' of Jonson's 'foure choice, and principall weapons'[3] of courtship in the 'foure sundrie weapons'[4] at which Bubo challenges Asinus.

Upon careful examination, I find these arguments unconvincing. In the first place, it is highly improbable that the longer form is the original; for, though it is conceivable that Jonson might have made later additions, it is hard to believe that he would have deliberately shorn

[1] P. 227. [2] Cf. *Poetaster* 4. 1, p. 444 with *Cyn. Rev.* 5. 3. 45-8.
[3] 4. 5. 98. [4] *Satiromastix*, p. 233.

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away large sections of his play when publishing it in the quarto. Dr. Baskervill offers no reason which could have prompted such a procedure. Indeed, the parts peculiar to the longer form contain passages of rare vigor and excellence, and were, of course, deemed worthy a place in the folio of 1616. But it is suggested that the longer form, if not the original form, was at least earlier than *Poetaster* —in other words, that the additions were composed after the quarto had gone to the press, but before *Poetaster* was finished. The quarto, however, could not have reached the printer much earlier than March 1, $160\frac{0}{1}$, since, as I shall later show, it contains allusions to an event which had taken place late in February, $160\frac{0}{1}$. *Poetaster*, judging from internal evidence, seems to have made its first appearance in the spring or early summer of 1601.[1] Though written at top speed with the purpose of forestalling an expected attack, its composition required, as Jonson tells us, fifteen weeks.[2] It seems, then, highly improbable that he could have spared time to write extensive additions to *Cynthia's Revels*. Accordingly, irrespective of the contents of the parts lacking in the quarto, it is not likely that the longer version is the earlier. Turning to the courting-contest, do we find, as Dr. Baskervill affirms, that the hostility of the courtiers to Crites is here most fully treated? In my opinion, their hostility is not to be compared with that found in Act 3, scene 3. They desire to disgrace him, not because of personal envy or hatred, but because he is a fellow in black, i. e., a scholar, and poor. I believe the satire in this scene, in spite of a few lines which might bear a different interpretation, is essentially impersonal, being nothing more than ridicule of insincere and affected gallantry; Crites himself twice asserts that this is its

[1] Small, *Stage-Quarrel*, p. 25.

[2] *Poetaster*, Speech of Envy, p. 370.

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purpose (5. 1. 17–22; 5. 4. 178–82). The fact that we here have a daring attack on the court furnishes at best but a general indication as to the time of composition. Mistress Downfall may as well be an echo as a first study of Chloe; indeed, both find a prototype in Fallace in *Every Man out of his Humor*. And finally, the fact that, of the many clear references to *Cynthia's Revels* in *Satiromastix*, only one 'possible hint' of the courting-contest can be found, is to me a chief argument that it was unknown to Dekker.

2. *Remarks on the Variations in the Impressions of the Folio*

The necessarily slow process of printing in Jonson's time made it possible to correct an edition while it was passing through the press. We know that this was often done, since many books of the period show numerous slight variations in copies of the same edition. One who has never made a study of the matter might suppose that they represented different editions published in the same year. A comparison of the text of two of these copies, however, convinces one that they were printed from the same forms.

Greg says: 'Of this habit of correcting the text while a work was printing off, there is . . . no more interesting case than that of the first folio of Ben Jonson's works, though, so far as I know, no notice has ever been taken of it, beyond a few obvious points occurring on the titlepages to the various parts.'[1] Since this was written (1902), there have been at least two published collations of parts of the text where two or more copies of the edition were used. In 1905 Bang published in his *Materialien zur*

[1] *A List of Masques, Pageants, &c.*, p. xiii.

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Kunde des Älteren Englischen Dramas a careful reprint of the first 275 pages of the 1616 folio, using for his text a copy in his own possession. He accompanied his reprint with a list of variant readings made from another copy found in the Royal Library at the Hague. In 1906 Aurelia Henry published *Epicœne* in the *Yale Studies in English*; she based her text on one edition, and printed, as foot-notes, the variants from two other copies of the same edition Though marking a definite advance over all previous handling of the folio text, the method would have proved more satisfactory had there been an effort to determine which were the corrected readings. The variants, being largely typographical errors, possess in themselves little interest, and hardly deserve a place among intrinsically valuable readings of later editions.

In preparing the present text, I have used the folio copy in the Yale University Library (Y), a copy lent me by Professor William Lyon Phelps of Yale University (P), Bang's reprint mentioned above (B), and his published list of variants from the Hague copy (H). The well-known accuracy of the latter's reprints justifies the use I have made of his work. Before attempting to explain the method I have employed, a few general remarks as to the nature and origin of the variants may be in place.

In the case of the Jonson folio, even the least corrected sheets show so few errors that we may infer a very careful reading of proof before the printing began. Some one, however, in the course of the printing off, must have glanced over the completed work from time to time, and, upon discovering an error, corrected it before further printing was done. In general, where a positive error was corrected, the opportunity seems to have been taken to re-examine the whole sheet, i. e., the two pages printed at the same time from a single form, and to make various slight improvements in punctuation, spelling, and type.

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The nicety of these changes suggests the work of Jonson himself, whose exceptional care in such matters is well known. In rare instances pages show that they have undergone two distinct corrections after the printing off had begun. Apparently the binding was postponed till a large part of the printing, perhaps all of it, was done; for sheets more and less corrected seem to have been bound together at random. Hence, to print the text as it appears in any single copy is frankly to disregard corrections certainly authorized, if not actually made, by Jonson himself.

Probably no definitive text could be prepared without an examination of all existing copies of the edition; but certainly an approximation to the text which must have had Jonson's final approval is arrived at by a selection of the sheets which were evidently printed from the most corrected forms; and this is the principle I have adopted in preparing the text here given. Each sheet (technically speaking) of the folio consists of three sheets of four pages each, bound together so that, of the twelve pages, the first sheet has numbers 1, 2, 11, and 12, the second, 3, 4, 9, and 10, and the third, 5, 6, 7, and 8. Accordingly, 1 and 12 were printed at one time, 2 and 11 at a later time after the ink on the other side had dried, 3 and 10 at one time, and so on. 1 and 12, then, form the outer side of, say, signature X, 2 and 11 the inner side, 3 and 10 the outer side of X2, 4 and 9 the inner. From this discussion it is clear that not the sheet, nor even the single signature, but one side of a single signature, had to be used as the unit in selecting the most highly corrected portions of the text. The table below enables one to contrast the state of correction on the outer and the inner side of each signature, as well as to see at a glance the relative state of correction of each copy. The variant readings are printed together after the text.

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I have treated this matter somewhat at length, because of the bearing it has on the handling of the text of the entire folio. After having reached the conclusions here stated, I discovered that McKerrow, in his edition of *The Devils Charter*,[1] has handled the same problem similarly. I am indebted to him for the system of tabulation below, which is more satisfactory than the one I had devised. His introduction, pp. xiii–xix, furnishes an excellent discussion of some points that I have only touched on.

		Most corrected	Intermediate	Least correct
Signature	P(outer)	YBHP		
	(inner)	YBHP		
	P 2 (i)	Y		BHP
	Q (o)	YBHP		
	(i)	YBHP		
	Q 2 (o)	YBHP		
	(i)	YBHP		
	R (o)	YBHP		
	(i)	YBH		P
	R 2 (o)	YBHP		
	(i)	Y P		BH
	R 3 (o)	H	Y	BP
	(i)	YBHP		
	S (o)	YBHP		
	(i)	YB	H	P
	S 2 (o)	YBHP		
	(i)	YBHP		
	S 3 (o)	YBHP		
	(i)	YBHP		
	T (o)	BHP		Y
	(i)	Y		BHP

[1] *Materialien zur Kunde des Älteren Englischen Dramas*, Bd. 6 (1904).

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			Most corrected	Inter-mediate	Least correct
Signature	T 2	(o)	YBHP		
		(i)	YBHP		
	T 3	(o)	YBHP		
		(i)	YBHP		
	V	(o)	YBHP		
		(i)	YBHP		
	V 2	(o)	YBHP		
		(i)	YBHP		
	V 3	(o)	Y H		BP
		(i)	YBHP		
	X	(o)	YBHP		
		(i)	YBHP		
	X 2	(o)	YBHP		
		(i)	YBHP		
	X 3	(o)	YBHP		
		(i)	YBHP		
	Y	(o)	YBHP		
		(i)	YBHP		
	Y 2	(o)	YBHP		
		(i)	P		YBH
	Y 3	(o)	YBHP		
		(i)	Y H		BP
	Z	(o)	YBHP		
		(i)	H		YBP
	Z 2	(o)	YBHP		
		(i)	YBHP		
	Z 3	(o)	YBHP		
		(i)	YBHP		

The table above shows that no signature presents an inferior state of correction on both sides. I have selected Y as the basis of my text, because it shows a higher state of correction than the others. H, however, has only one more inferior sheet (using 'sheet' in the sense of one side

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of a signature) than Y; B and P each twice as many. The inferior sheets in Y have been replaced by two found only in H, one found only in P, and one found in B, H, and P.

III. SUBSEQUENT EDITIONS

The edition of 1640, in which *Cynthia's Revels* next appeared, is a reprint of the folio of 1616. It varies but little from its original, though some effort has been made to bring its spelling and punctuation into conformity with the usage of the time. Several obvious errors have been corrected, and some new ones made. The edition of 1692 is a fairly faithful reproduction of that of 1640. Some further pains have been taken to modernize the punctuation, spelling, and capitalization. The next edition, that of 1716, printed for eleven book-dealers whose names appear on the title-page, is a reprint of the folio of 1692. The designation of the act, which in the earlier editions appears at the beginning of each scene, is omitted except at the beginning of the act, and a few trivial changes in spelling and punctuation have been introduced, which represent a still further effort at modernization. From a critical point of view, none of these editions has any value.

The next edition, edited by Peter Whalley, was published in 1756. The favorable reception shortly before accorded to several 'new and correct' editions of the English poets was the inducement, Whalley tells us, 'for publishing the works of Jonson in the same manner.'[1] The title-page informs us that his edition was 'collated with all the former editions and corrected.' A detailed comparison of his text, however, with that of previous

[1] 1. i.

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editions, shows that he based it, not on the first folio, but on the edition of 1716, since the less obvious errors in the latter have been regularly reproduced. By collation he evidently meant no more than reference to earlier editions in cases where the sense was not clear. Notwithstanding the statement in his preface that the folio of 1616 was printed in Jonson's lifetime, and under the latter's own inspection,[1] he exhibits a reverence for readings of later editions which is as irrational as it is astonishing. He is careful to justify five restorations of obviously correct folio readings, and twice, while pointing out the error in later editions, retains the incorrect reading. For instance, in 4. 4. 23, Anaides says: 'Sweare? why? S'lood, I have sworne afore now, I hope'; Whalley remarks: 'The expletive, inserted in the elder folio, renders the expression more humorous.' He omits it, however, from his own text.

William Gifford, Jonson's next editor, though a much better scholar than Whalley, is at times almost equally illogical. Although he believed, like Whalley, that the folio of 1616 was prepared for publication by Jonson,[2] he employed the following remarkable methods when preparing his own edition:

1. He considered it justifiable to substitute a quarto reading, even when the folio reading was perfectly satisfactory; thus in 4. 2. 40 he substituted for the folio 'carroches' the quarto 'coaches.' Notice his comment when making a similar change in *Every Man in his Humor*, 1. 1, p. 7: '*Very good, sir.*] So the quarto. The answer in the folio is, *Well, sir.* It signifies little which is taken, though it may be just necessary to note the variation.'

2. Even when under the impression that Whalley had made a departure from a correct folio reading, he allowed his change to stand; for example, he retained 'render' for 'tender,' 1. 3. 32; 'apted' for 'aped,' 5. 2. 14.

[1] 1. ii. [2] *Wks.* 1. xcii.

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3. He made a practice of changing the oaths, thus, 'god' to 'lord,' 1. 4. 111, 130; 'By gods so' to 'Ods so,' 3. 2. 9; 'Gods precious' to 'Sprecious,' 3. 2. 19.

4. On occasion, he was willing, without recording the fact, to add a brief speech: in 5. 5. 57 he introduced, '*Within.*] Arete.' into the text, without comment.

5. He expanded many contracted words, even at the expense of metre; thus, in 5. 8. 46, he changed 'm'indevours' to 'my endeavours.'

6. Finally, and most important of all, he was satisfied with Whalley's text as a basis, though a detailed collation with the folio of 1616 would have saved him from perpetuating many trivial errors, some of which may be traced as far back as the edition of 1640.

His addition of more complete stage-directions, and his division of acts on the basis of place, instead of dramatic situation, undoubtedly made the plays more intelligible to the average reader, and should not be classed with the practices mentioned above. His notes are a distinct improvement upon Whalley's, being particularly helpful as regards classical allusions. A reprint of this edition in 1875 under the supervision of Cunningham, with a new introduction and a few additional notes by the latter, forms at present the standard edition.

The only remaining edition to be considered is that which was published in the Mermaid Series, 1903. Brinsley Nicholson, the editor, explains at length, in the Editor's Preface in vol. 1, his method of preparing the text, it being derived entirely from the quarto and first folio versions. Though vol. 2, which contains *Cynthia's Revels*, nowhere states that Dr. Nicholson has discontinued his preparation of the text, it is certain, so far as our play is concerned, that he can have had no hand in it. The consistent reproduction of Gifford's errors and unwarranted changes shows that the latter's

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edition was the basis. Many of Gifford's notes, including several which are erroneous, are reproduced. The number of new errors which the text contains makes it; from a critical point of view, less valuable than any of its predecessors.

The question of the value of variants from later editions is naturally suggested by such a discussion as this. Generally speaking, the importance of textual variants depends on the incorrectness of the original text, and the wisdom and ability of later editors. But we have seen that our text shows a state of correctness very exceptional for the time in which it was printed. A study of the revision which the text of the quarto underwent proves that Jonson himself prepared the manuscript from which the folio was printed; and the variations of impressions in the folio convince one of the painstaking care with which the latter was seen through the press. As far as the later editors are concerned, the uniform method of using, not the original folio, but the edition immediately preceding, as a basis for the text, illustrates the unscholarly principles on which all succeeding editions have been prepared. The editors themselves, recognizing the excellence of the first-folio text, have not pretended to make emendations in more than a very few cases. Whalley, speaking of the folio of 1616, says: 'We have an authentic copy for our pattern, . . . which we found of great use in correcting the mistakes of subsequent editions. In following this copy, we had little else to do, than to set right some errors of the press, and a corrupted passage or two, which seem to have been derived from the same source.'[1] In respect to our own play, these corrupted passages become practically negligible when we eliminate the speeches of Moria, a prototype of

[1] 1. ii.

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Mrs. Malaprop, whom Gifford, as well as Whalley, persists in taking seriously. To record, then, all variations of form which appear in succeeding editions, becomes little more than reprinting the inaccuracies and errors of these editions. Furness, in justifying his exact reproduction of the folio of 1632 as the text for his variorum edition of Shakespeare, says: 'Let the ailment, therefore, appear in all its severity in the text, and let the remedies be exhibited in the notes.'[1] A reproduction of all variations, however, in the case of our play, would exactly reverse the process; it would be exhibiting the ailments of subsequent editions in the notes, the remedy for which appears in the original text. Accordingly, we have limited our textual variants, aside from the quarto differences, and such of Gifford's added stage-directions as seemed clarifying, chiefly to readings which may conceivably be viewed in the light of emendations. These, however, are not above a dozen in number.

B. Date and Reception of *Cynthia's Revels*

From the statement in the folio edition, we learn that *Cynthia's Revels* was first acted in the year 1600. It was entered on the Stationers' Register May 23, 1601, and published in the same year. The title-page of the quarto gives us the additional information that the play, at least during its first year on the stage, must have attained some success, since it was 'sundry times privately acted in the Blackfriars by the Children of her Majesty's Chappel.'[2] This is all we know positively about its date and reception.[3] Gifford, to be sure, informs us that it was revived after the Restoration, and performed in the

[1] *Othello*, p. vi.

[2] See note on *Black-Friars*, p. 159.

[3] See *post*, p. xxxii.

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New Theatre in Drury Lane, citing Downes as his authority, a statement which has regularly been copied into subsequent editions. Gifford certainly alludes to the list of plays given by Downes in *Roscius Anglicanus*, p. 8, but *Cynthia's Revels* is not among them. Genest pointed out Gifford's error eighty years ago,[1] but seems never to have been heeded. It is inconceivable that this play, depending for success, as it must have done, chiefly on the satire of absurd manners then prevalent, would have been tolerated by a Restoration audience. That it remained popular for some years after its first presentation may possibly be argued from the additions, nearly a thousand lines, which appear in the folio of 1616.

It is interesting to speculate whether Elizabeth ever saw *Cynthia's Revels* acted, a play evidently designed to shed lustre on her name, and incidentally thereby to bring preferment to the author. The absence of any reference to it in the Revels Accounts[2] argues against a presentation at court. It has also been suggested that, had it been given at court, a suitable epilogue would have been written and published, at least in the carefully edited 1616 edition.[3] Even supposing, however, that it was never played at court, Elizabeth might have seen it at Blackfriars; we have definite proof that she saw at least one play there,[4] and there is no reason to suppose that she did not see others. Yet the fact that preferment seems not to have come to Jonson as a result of this effort leads one to believe that the play was never given before the Queen. The *Quod non dant Proceres, dabit Histrio* of the quarto title-page, which was not repeated in the folio, appears like an expression of Jonson's disappointment.

[1] *English Stage* 8. 567.
[2] Fleay, *Hist. of the Stage*, p. 122. [3] Small, *Stage-Quarrel*, p. 24.
[4] Manly, *Cambridge Hist. of Eng. Lit.* 6. 328.

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C. Cynthia and the Allegory

The lack of harmony and the imperfect fusion of elements which characterize *Cynthia's Revels* must be attributed, at least in part, to Jonson's obvious effort to attain too many ends in a single drama. Conventional satire of courtly affectation was apparently his main purpose; with this he combined an occasional thrust at a personal enemy. Elizabeth is flattered, defended against the murmurs of dissatisfied courtiers and citizens, and justified for recent drastic action taken against a popular favorite. Finally, Jonson, unforgetful of himself, asks in undisguised language for preferment at court. It is our purpose in this section to examine those elements only which are related to Cynthia (Elizabeth).

In the masques of Act 5, Jonson has incorporated his most ardent flattery, which, since it is mainly conventional, need not detain us long. Elizabeth's greatness, goodness, courage, chastity, and divinity are all solemnly proclaimed by certain knights and ladies from the court of Queen Perfection. These ideal courtiers, by the way, are none other than the vicious gallants themselves, properly disguised, and furnished each with the 'neighboring virtue,' as Jonson terms it. Philautia (self-love), for example, appears in the masque as Storge, thereby signifying that love, if rendered unselfish, and directed toward noble ends, may become an exalted and worthy passion.

The masques, with their abundant flattery, must have appealed to Elizabeth much less than a passage occurring in Act 5, scene 6. Here a note of real sincerity is evident, and the allusions are clearly to actual circumstances. In this scene Cynthia, appropriately introduced by the beautiful hymn beginning 'Queen and Huntress,' makes her first appearance, and at once addresses the assembled

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revelers. Her favors, she asserts, have been granted with great prodigality, yet men have received them, not as generous gifts of heaven, but as due. Besides this, they have accused her of pride and austerity, on account of her refusal to yield to Cupid's sway, forgetting, apparently, that her chastity is her greatest glory. These remarks of Cynthia are commended by Arete, one of her attendant ladies:

> How *Cynthian-ly* (that is, how worthily
> And like herselfe) the matchlesse Cynthia speakes!
> Infinite iealousies, infinite regards,
> Doe watch about the true virginitie.

In the remarks of Cynthia and Arete we have most certainly a reference to the situation at court, and in the realm at large, which characterized Elizabeth's declining years. The wheels of government were moving less smoothly than they had a few years earlier. The trading classes were becoming impatient at restrictions which the government was laying upon them; taxes were felt by the city merchants as a constantly growing burden; representatives of these classes, who brought their grievances to Parliament, were silenced only by imprisonment. At court it was not much better. The old circle of Elizabeth's advisers was continually opposed by young and rash men; most of them were seeking political advancement; not a few attempted to secure it by professing a lover-like attachment to the Queen, who, oddly enough, valued such attentions more highly the older she grew, and systematically encouraged all who were willing thus to flatter her vanity.[1] The hoped-for advancement at court, however, did not come, nor did betterment of financial conditions. Thus city and court alike were filled with a 'mutinous kind of wanting men,' a race

[1] *Cambridge Mod. Hist.* 3. 329.

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Which still complains, not knowing why, or when,[1]

as Jonson calls them. Either an honest indignation at their often plainly expressed dissatisfaction, or the feeling that a denunciation of them might help his own cause, must have prompted the passage under discussion.

Jonson, having adopted these indirect methods to gain Elizabeth's favor, did not stop there. He requested it in the simplest and plainest language, adding thereto such extreme praise of himself that we cannot but marvel at his impudence. The lines which he devotes to his own personal cause are 5. 6. 81–111 and 5. 8. 14–47; into Arete's mouth he puts perhaps the clearest expression of his plea:

> Thy favours gaine is his ambitions most,
> And labours best; who (humble in his height)
> Stands fixed silent in thy glorious sight.

The passage where Jonson rebukes the discontented of Cynthia's realm is much less severe in tone than several other passages—those which contain allusions to Actæon and Niobe, and to certain unnamed detractors of the Queen. In the latter a very stern tone is adopted, and the slanderers are menaced in the most vehement fashion. The identity of the persons denoted by Actæon and Niobe has received surprisingly little attention. Ward was, as far as I know, the first to attempt their identification. He thought they represented respectively Essex and Arabella Stuart.[2] Fleay's history of the drama appeared some years later, with a different identification for Actæon. 'Diana's justice on Acteon,' he tells us, 'alludes to Nash's punishment for his *Isle of Dogs*:

[1] 5. 6. 46.

[2] Heinrich Hoffschulte (*Über Ben Jonsons Ältere Lustspiele*, Münster, 1894, p 16), possibly following Ward, makes the same identifications of Actæon and Niobe.

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"As Acteon was worried of his own hounds, so is Tom Nash of his *Isle of Dogs*" (Meres, 1598.)'[1] A careful examination of the passages which relate to Actæon, however, convinces one that the allusion is to some far more serious event than the temporary imprisonment of Nashe. Notice the following, which are the only passages referring specifically to Actæon (1. 1. 92–5):

> Diana (in regard of some black and envious slanders hourely breath'd against her, for her divine iustice on Acteon, as shee pretends [alleges]) hath here in the vale of *Gargaphy*, proclaim'd a solemne revells.

1. 2. 82–3:

> Here yong Acteon fell, pursu'de, and torne
> By Cynthia's wrath (more eager, then his hounds).

Again Elizabeth, having admitted that she is perhaps austere to the 'proud or the prophane,' adds (5. 11. 14–5):

> For so Actaeon, by presuming farre,
> Did (to our griefe) incurre a fatall doome.

Ward is surely right in supposing that these passages allude to Essex, but wrong in assuming that they were written some months before the latter's execution. A careful examination of the concluding events in the career of Essex throws much light on the question. But before further investigation of Essex' identity, let us notice Ward's identification of Niobe as Arabella Stuart. The following passages are those containing references to Niobe (1. 2. 84–7):

> And here, (ay me, the place is fatall) see
> The weeping Niobe, translated hither
> From *Phrygian* mountaines: and by Phœbe rear'd
> As the proud trophee of her sharpe revenge.

[1] *Chron. of the Eng. Drama* 1. 363. The quotation is from *Palladis Tamia* (*Wits' Academy*, 1636, pp. 633-4).

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5. II. 16–7:

> **And so, swolne Niobe (comparing more**
> **Then he [Actæon] presum'd) was trophæed into stone.**

This would be strange language to apply to the young princess Arabella, who at this time was peacefully residing at her grandmother's country-seat in Derbyshire, and was on good enough terms with the Queen to send her a New-Year's gift, January, 1600.[1] To be sure, the Queen viewed the young princess with jealousy and suspicion, but it was not till many months after the completion and presentation of *Cynthia's Revels* that Arabella was imprisoned as a result of the offer of her hand to Lord Beauchamp.[2] The allusion is doubtless to Mary Stuart, who was executed thirteen years before. There is no implication that the trophying of Niobe into stone was a recent event; indeed, the manner of its mention in connection with Actæon suggests its introduction as an example of a well recognized case of Cynthia's justice, which might support that which she had recently[3] meted out to Actæon.[4]

Returning to our attempt to identify Actæon with Essex, it may be well briefly to recount the events which led to the latter's execution. In April, 1599, he was sent to Ireland, to quell the rebellion then spreading there. In August he met the rebels, but, instead of fighting them, he made terms unfavorable to England with their leader, Tyrone. Learning of Elizabeth's displeasure at his weak action, he hastened to England, and, dramatically forcing himself into her presence, sought her

[1] Strickland, *Tudor Princesses* (1868), pp. 348-9.

[2] *Ibid.*, p. 352.

[3] The 'slanders hourely breath'd' in the first quotation concerning Actæon shows that the event had but just taken place.

[4] Small (*Stage-Quarrel*, p. 24, note) makes the simple statement that Niobe was probably Mary Stuart.

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forgiveness. This he temporarily gained, but on October 1 was committed to prison. On Christmas Day the London populace offered prayers in the churches for their favorite. On June 5, 1600, he was suspended from his offices, but was released toward the end of August. On account of seditious activity, he was again imprisoned in February, $160\frac{0}{1}$, and on the 25th of February was beheaded on Tower Hill. His courage and engaging personality had won him a multitude of friends among nobles and citizens alike. It is related that his executioner nearly lost his life at the hands of the enraged mob. The words 'pursued, and torn by Cynthia's wrath,' 'fatal doom,' and 'envious slanders hourly breathed against her, for her divine justice on Actæon,' together with the long speech in Act 5 (II. 9–42) in which her censurers and detractors are threatened with severe punishment if they persist in their 'calumnious and lewd blasphemies,' read in the light of the events which we have just narrated, make it perfectly clear that Actæon represents Essex, and that his execution had already taken place before the passages which we have discussed were written. History records no other event of this time to which such language could be applied.

But Essex was beheaded on the 25th of February, $160\frac{0}{1}$, and *Cynthia's Revels*, as we learn from the folio, was acted in the year 1600, i. e., by March 25, $160\frac{0}{1}$. Is it possible, then, that Jonson, who usually spent a year in writing a play,[1] could have composed this one in a month? Certainly not. There are, however, two ways of explaining the difficulty. Either the play was nearing completion at the time of Essex' death, or it had already been completed before that event took place; in the former case, we must suppose that only the

[1] *Poetaster*, Apologetical Dialogue, p. 519.

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earlier allusions to Actæon are interpolations; in the latter, that all allusions to Actæon are such. The passages which concern Actæon are very few in number. Aside from the mere designation of Gargaphie as the scene of the action after the list of the *Dramatis Personæ*, and once in the Induction, there are but three such passages: two of them, which together amount to but twenty-four lines, occur in Act I (1. 91–104; 2. 82–95); and the third, thirty-five lines in length, is found in the last scene of the play (11. 9–45). Excepting these passages, there is no remote suggestion of Actæon or the slanders breathed out against Cynthia. Since it is obvious that so few and such brief passages could have been easily introduced at a later time, it is necessary now to determine whether they actually show any indications of being interpolations.

There is evidence which points to the fact that at least one of the passages in Act I is a later addition. In 1. 1. 91–104, it is asserted that Diana has a twofold purpose in attending the revels: first, to tread beneath her feet the malicious imputations in regard to her treatment of Actæon, and, secondly, to show that she is free from austerity. Yet when she first appears at the revels, though she has much to say in regard to the latter motive, the former is not even mentioned. This clearly supports the theory that the passage in which the first of the two motives is stated had not been written at the time Cynthia's speech was composed. Small, perceiving that the passages concerning Actæon must have been written after Essex' death, adopted the first of the two hypotheses mentioned above—in all probability the second did not occur to him—and dated the play February or March, $160\frac{0}{1}$.[1]

A careful study of the Actæon-passage in Act 5 has

[1] *Stage-Quarrel*, p. 24.

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convinced me that the first hypothesis is not tenable. This passage is part of a long address which Elizabeth makes to the still unmasked courtiers. A careful examination of it shows that it forms no organic part of the scene in which it occurs; indeed, it even bears the earmarks of an interpolation, for its omission makes perfect a continuity of thought which at present is lacking. This becomes apparent when the lines which precede and follow it are read as one continuous passage (1–8, 46 ff.):

> Ladies, and gallants of our court, to end,
> And give a timely period to our sports,
> Let us conclude them with declining night;
> Our empire is but of the darker halfe.
> And if you iudge it any recompence
> For your faire paines, t' have earn'd Dianas thankes,
> Diana grants them: and bestowes their crowne
> To gratifie your acceptable zeale. . . .
> And that we not mis-take your severall worths,
> Nor you our favour, from your selves remoove
> What makes you not your selves, those cloudes of masque.

The thirty-five lines (9–43) which Cynthia devotes to the Actæon-episode break the thread of her speech, and make necessary the following two lines (44–45), which call the reader's attention back to what had preceded in 1–8:

> Once more, we cast the slumber of our thankes
> On your ta'ne toile, which here let take an end.

One might expect a man of Jonson's literary ability to recast a scene into which he wished to introduce so considerable and irrelevant an addition. His procedure here, however, seems to have been precisely what it was when he made the folio additions to our play. In almost every case the new material has been joined with scarcely the elimination of a word from the text of the quarto, a fact which is shown by the foot-notes to our text; apparently

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Jonson had an almost superstitious aversion to destroying anything which he had once written and approved. If we are right in considering these lines an interpolation, then it is obvious that the play must have been completed before Essex' death, for the passage occurs in its last scene.

There is really no ground for supposing that Jonson would *not* have made these additions to his play, even several months after its completion, provided he had wished to. The thousand new lines appearing in *Cynthia's Revels* upon its republication in folio form show that he had no objection to making later additions to his work. Indeed, far from being unnatural, the procedure becomes an exceedingly natural one when we consider that Jonson entertained no theory more warmly than that rulers are above the censure of their subjects. Notice the following expressions of this thought found elsewhere in his work:

> The vulgar are commonly ill-natured, and always grudging against their governors. . . . There was not that variety of beasts in the ark, as is of beastly natures in the multitude; especially when they come to that iniquity to censure their sovereign's actions. — *Explorata, Wks.* 9. 166.

> Let no man therefore murmur at the actions of the prince, who is placed so far above him. If he offend, he hath his discoverer. God hath a height beyond him. — *Explorata, Wks.* 9. 174.

> They that censure those
> They ought to reverence, meet they that old curse,
> To beg their bread, and feel eternal winter!
> There's difference 'twixt liberty and licence.
> — *Time Vindicated, Wks.* 8. 11.

Since Jonson held this settled theory, what is more natural than that he should hasten to Elizabeth's defense, and, even after the completion of his play, seek to embody in it a severe reprimand for those who were murmuring at Essex' death? The fact that *Cynthia's*

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Revels was designed already in part as a justification of the Queen to her discontented citizens makes the added apology particularly fitting.

If the passages concerning Actæon were added after the completion of the play, they cannot, of course, aid us in determining its date. Accordingly, we must rest content with Jonson's own statement that 'this Comicall Satyre was first acted in the yeere 1600'[1]; though if *Every Man out of his Humor* was finished in February or March, $\frac{1599}{1600}$, as seems likely,[2] *Cynthia's Revels* was probably completed late in 1600.

D. The Satire

I. SATIRE OF MANNERS

1. *Analysis*

Before Jonson's time the word *Satire* had not been applied to the drama. By his use of the term when he entered *Every Man out of his Humor* in the *Stationers' Register*, he shows that he had even then consciously allied himself with the formal satirists, whose work was rapidly coming into vogue. Though employing in large degree their tone, he parted from them in selecting the drama, probably because of its greater elasticity, as the vehicle for his invective. His method in *Cynthia's Revels* is really an accentuation of the caricature which he used in *Every Man out of his Humor*, typical characters only, representatives of various vices and follies, being brought upon the stage. They are all members of the general class of gallants, and include four pretty distinct types: the arrogant man of fashion; the traveler; the

[1] See *ante*, p. xxi. [2] *Stage-Quarrel*, p. 22.

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wealthy young fool from the country, who is initiated into the mysteries of court-life by the latter; and the ridiculous lady of court. Jonson has endeavored still further to individualize the members of these classes by emphasizing some one vicious or objectionable trait in each personage. Accordingly, he has given us the impudent, the pleasure-loving, the foolish gallant, etc. In this he has not been very successful. Even the fact that the characters bear names intended to suggest their qualities does not enable the average reader to keep them clearly differentiated. They are all more or less pleasure-loving, foolish, and fantastical, and at the conclusion of the drama still seem mere shadows in comparison with the characters of Jonson's other plays, where the *dramatis personæ* are not elaborately named after their humors. Besides these types of society upon whom particular ridicule is visited, the larger body to which they belong receives its due measure of scorn, and occasionally, in the Induction and elsewhere, persons other than courtiers are made to feel the sting of Jonson's pen: authors of plays who make a nuisance of themselves in the tiring-house; poets who are 'promoters of other men's jests'; and playwrights who use every strange word they have got acquainted with, 'though it loosen the whole fabric of their sense.'

In *Every Man out of his Humor*, Jonson gives his idea of a good play, 'a thing throughout pleasant and ridiculous, and accommodated to the correction of manners.'[1] With such a cast of characters as we have just described, it would be strange if our play did not exhibit a great variety of manners wanting correction; none of the activity of the *dramatis personæ* is directed toward the furthering of a plot—for there is no plot worth mentioning;

[1] 3. 1, p. 109.

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indeed, their whole duty consists in acting as they are in the habit of acting day by day. The traveler makes his vainglorious boasts and misquotes foreign phrases; the idle gallant quarrels with his comrades, discusses the latest fashion in hatbands and garters, and seeks to devise the best method of prevailing on his fantastic mistress; the ladies of the court discuss the gallants' physical and mental charms in a manner characteristic no doubt of Elizabethan times, but certainly not peculiar to them. There is hardly a page which does not illustrate in laughable manner the minted compliment and grotesque language of the courtiers; they quote play-ends, talk to each other in the style of *Tamburlaine* and the *Spanish Tragedy*, and devise strange oaths with which to protest their eternal devotion to their mistresses. They are shown to us in the presence-chamber at their pastimes, which consist in witty and hollow repartee, music, and idiotic games. The latter reach their culmination in an elaborate duel in courtship; a lady serves as the 'courting-stock' of two gallants, who lavish upon her a perfect torrent of inane compliment. 'Meere *lunacy*,' is Crites' verdict, who adds: 'Would any reasonable creature make these his serious studies, and perfections? Much lesse, onely live to these ends? to be the false pleasure of a few, the true love of none, and the iust laughter of all?'[1]

Other practices which come in for special censure are: the arrogant treatment of scholars by men of fashion; the insolent conduct of gallants in the theatres, as sitting on the stage and taking tobacco while the play is going on; and the frequenting of expensive ordinaries, or eating-houses, which serve as schools for the acquirement of dandyism. It is to one of these that the country

[1] 5. 4. 178–82.

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fool, Asotus, is recommended by his friendly adviser, Amorphus: 'You are not audacious inough, you must frequent ordinaries, a moneth or more, to initiate your selfe.' On no practice is more vigorous satire visited than upon dueling according to the elaborate codes lately introduced from Italy—'quarreling by the book,' as Shakespeare has it. This is ridiculed through the courting contest, which is conducted somewhat like a fencing-match.

An attempt to include in this summary all the objects of satire would make it too long; enough has been said to show that the main fire was directed against the particular sorts of affectation, folly, and vice which characterized the city and court coxcomb, and rendered him, notwithstanding his wealth, fine clothes, and titles, deserving, in Jonson's eyes, only of the most sovereign contempt and scorn.

2. *Satire an Expression of the Age*

In order to appreciate fully the significance of Jonson's satire, it is necessary to get a general view of the condition of satire in England at this time, and in the preceding years. We are not wont to think of the age of Elizabeth as an age of satire. Its buoyant, romantic spirit has little in common with the sophistication and cynicism which are most likely to nourish satire. Nevertheless, it counted among its writers not a few men who adopted the satiric tone; and though it is doubtless true that the work of the Roman satirists first interested them in this literary type, and was furthermore in greater or less degree imitated by them, it is equally certain that their attacks on abuses of the time and on their personal enemies were often written with a fervor and spirit which mere imitations never possess.

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Sir Thomas Wyatt owes his reputation of being the first English satirist to three poems, first published in Tottel's *Miscellany*, 1557. They are chiefly devoted to a castigation of covetousness, ambition, flattery, and similar faults, but were not termed satires by their author. The first man to employ the name *satire*, or *satyre*, as it was generally spelled, was Edward Hake; his *Newes out of Powles Churchyarde* probably appeared in 1567, though the earliest extant edition bears a date twelve years later. In his work we see only the mild flicker of the satire which was to blaze a score of years later. A Puritan in sentiment, he confines his censure for the most part to the middle or lower classes. To later satirists the time in which he wrote must have seemed a period of honesty and simplicity, but we find him terming it a 'sottish sinful brittle age,'[1] with a pessimism proper to the satiric passion, and very like that in which his successors indulged. Several lines in his fourth satire make it plain that the garish fashions which so aroused Jonson's ire had already gained some foothold:

> And Varlets vaunt about the streate,
> lyke men of high estate:
> Their Hosen strowting forth with silcke,
> and plumes upon their pate.

In 1575 George Gascoigne's *Steele Glas* was published, a poem possibly too mild and reflective for the true satiric vein, yet possessing at times decidedly the flavor of the later satire. For our purpose the Epilogue is of great significance, since it contains the first sustained ridicule of the courtiers, and in very much the style which Jonson employed in *Cynthia's Revels*. The Epilogue is in the form of an address to Lord Gray, to whom the *Steele Glas* was dedicated. The author declares that

[1] *Sat.* 5.

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he has shut his glass too soon, but will relate some of the other sights which it has shown him:

> And at a glimse, my seely selfe have spied,
> A stranger trowpe, than any yet were sene:
> Beholde (my lorde) what monsters muster here,
> With Angels face, and harmefull helish harts. ...
> Behold, behold, they never stande content,
> With God, with kinde, with any helpe of Arte,
> But curle their locks, with bodkins and with braids,
> But dye their heare, with sundry subtill sleights,
> But paint and flicke, til fayrest face be foule,
> But bumbast, bolster, frisle, and perfume:
> They marre with muske, the balme which nature made,
> And dig for death, in dellicatest dishes.

This sounds strangely like the account of the courtiers which Crites gives Arete (3. 4. 3 ff.):

> I have seene (most honour'd Arete,)
> The strangest pageant, fashion'd like a court,
> (At least I dream't I saw it) so diffus'd,
> So painted, pyed, and full of rainbow straines, etc.

After a little further description, Gascoigne concludes with the remark that all the paper, ink, and pens which this wretched world ever produced, could not do these strange objects justice, and the glass had best be closed before they have gazed too long. Judging from his poem, particularly the Epilogue, the affectations of the courtiers were already at high tide. In his style and subject-matter, as well as in the blank verse which he used, he furnished a model of great importance to his successors.

The next writer of formal satire was John Donne, a man to whom Jonson must have owed much. There is no doubt that Jonson esteemed him highly, and admired his satires. In his *Conversations with Drummond* he expressed the opinion that Donne was 'the first poet in the world in some things,' adding that he had 'written

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all his best pieces ere he was 25 years old.'[1] We have no means of dating the satires exactly, but most of them were probably written before Donne's twenty-fifth year. Jonson's *Epigrams* contain further allusion to Donne, with specific mention of the satires. *Epigram 94*, bearing the title *To Lucy, Countess of Bedford, with Master Donne's Satires*,[2] shows unmistakably the high place Jonson accorded to Donne's satirical work. It may have been the latter which first interested him in a similar literary purpose. The satires are seven in number. Satire 1 describes a young fop who went walking with the author, but could devote no attention to his companion, because his eyes greedily devoured every passer-by who had costly raiment on his back. We are reminded of Anaides in *Cynthia's Revels*, whose 'fashion is not to take knowledge of him that is beneath him in clothes.'[3] In Satire 4, the approach of an extraordinary individual is described:

> Stranger than seven antiquaries' studies ...
> The thing hath travell'd, and, faith, speakes all tongues.

He attaches himself to the author, who finally escapes by lending him a crown; his departure furnishes an opportunity to muse on the vices and follies of the court. The view of the court is approximately Jonson's, the language becoming at times very candid, as when it is said that there be 'few better pictures of vice than princes' courts.' In the other satires, poetasters, swearers, and liars are ridiculed, and various excesses held up to scorn.

In 1595 Lodge published his *Fig for Momus*. The reflective tone, and the general, rather than the specific, nature of his attack, lead one to believe that Jonson could have gained little inspiration and few suggestions from it. The courtiers as a class are not censured,

[1] *Wks.* 9. 373-4. [2] *Ibid.* 8. 197. [3] 2. 2. 87.

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though the vices to which they were prone are naturally the frequent target of ridicule. A body of satires of a much more virile and pungent nature are those of Joseph Hall, *Virgidemiarum*, including three books of 'Tooth-lesse Satyrs,' published in 1597, and three of 'Byting Satyres,' published a year later. Jonson and Hall have one striking characteristic in common: both profess to be moved by a definite moral aim, whose end is the eradication of vice. Jonson desires to strip 'the ragged follies of the time naked as at their birth,'[1] yet he stoutly affirms that his pen

> Did never aim to grieve, but better men.[2]

Notice the lines with which Hall begins Book 5, Satire 3:

> The satire should be like the porcupine,
> That shoots sharp quills out in each angry line,
> And wounds the blushing cheek and fiery eye,
> Of him that hears, and readeth guiltily.

Other lines reiterate this thought. His preface, preceding the satires, furnishes further support for this view in the reasons given for writing smoothly and clearly, instead of in the obscure and rough style alleged to be proper for satires: 'Thirdly, the end of this pains was a Satire, but the end of my Satire a further good, which whether I attain or no I know not; but let me be plain with the hope of profit, rather than purposely obscure only for a bare name's sake.' In the last of his *Toothless Satires*, Hall paints the portrait of a gallant very like the Jonsonese courtier—young Ruffio, with not a crown in his pocket, but bearing on his back a wealth of finery collected from various foreign lands. The contrast between his rich exterior and starved interior is made much of, the conclusion being that he must feed others'

[1] *Every Man Out*, Prologue, p. 12. [2] *Alchem.*, Prologue, p. 10.

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eyes, while others feed themselves. Book 4, Satire 4, whose motto is *Plus beau que fort*, gives us other similar types of effeminate gallants, who smell like civet-cats, and whose locks, smoothly platted, fall,

> **Shining like varnished pictures on a wall.**

Throughout Hall's satires, fantastic clothing, wigs, tobacco, false teeth, and similar innovations, receive more or less attention.

In the same year in which Hall's second volume appeared, two editions of satires were published by Marston, *The Metamorphosis of Pigmalions Image and Certain Satyres* and *The Scourge of Villanie*. Their obscurity—he himself called them 'rough-hew'd rhymes' —and bitterness place them in startling contrast with Hall's. Satire 7 of *The Scourge of Villanie* is called *A Cynicke Satyre*: 'A man, a man, a kingdome for a man,' cries the Cynic, but of the many who are shown to him, none impresses him as worthy of that name:

> **These are no men, but apparitions,**
> **Ignes fatui, glowewormes, fictions,**
> **Meteors, rats of Nilus, fantasies,**
> **Collosses, pictures, shades, resemblances.**

Marston's satire is merciless and abusive in the extreme, and lacks the humor of Hall, nor is one ever certain that a genuine desire to improve the manners he censures lies at the bottom of his work. In his comedy, *What You Will*, published in 1607, a good deal of the same crabbed style of satire was introduced.

The year 1598, notable for its large body of satire, includes, besides those already mentioned, Edward Guilpin's *Skialetheia*; he falls into the style fast becoming conventional, rails at the false beauty of women, the follies of the gallants of Paul's, and the general baseness of the time. The year 1599 produced another collection

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of satires, *Micro-Cynicon*, by T. M. Gent., generally attributed to Thomas Middleton. It is notable neither for wit nor power. Satire 3, *Insolent Superbia*, treats society ladies somewhat in Jonson's style. Rowland's epigrams and satires are much nearer Jonson's manner; since, however, they did not appear till 1600, they need not be included in this survey of the satire preceding *Cynthia's Revels*.

This brief examination has certainly made clear the conventional character of much of Jonson's satire. Even the fantastic apparel worn by the courtiers was described in similar fashion twenty years before, 'Spanish spangs,' 'ruffes fet out of France,' 'high copt hattes,' and 'fethers flaunt a flaunt,' being mentioned in the Epilogue to the *Steele Glas*. But this conventional aspect of the satire in *Cynthia's Revels* does not necessitate any implication of insincerity. Jonson, as has often been remarked, was a Puritan at heart; he had the stern, simple nature as well as the ruggedness of a Cromwell. Vanity and affectation were really hateful to him, and not the less so because they had been censured for years. His temperament, as described by Drummond, who says he both loved and hated passionately,[1] fitted him admirably to carry on the fight, and deal the hardest blows yet given. He reverenced the poetic spirit within himself, felt that it needed 'no false light either of riches, or honors to help it,' yet found himself utterly unable to secure recognition at court. Courtiers and men of fashion hated and despised him because he was a poor scholar in black. Certainly, then, any retaliation upon such enemies should not be taxed with insincerity. Sometimes, to be sure, the objects of his satire, and of all the satire we have been reviewing, seem absurdly

[1] *Conversations, Wks.* 9. 416.

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trivial: the wearing of a feather in the hat or a French ruff strikes one at worst as innocent foppery, not the vices which a real reformer would choose to castigate. Perhaps an explanation lies in the habit of intimately associating the fantastic dress and manners of the courtiers with their profligate lives, so that a blow at one of their apparently harmless practices was deemed a blow at the whole life of which they were exponents. Finally, we should not forget that Jonson, though adopting the tone and aim already in vogue, was highly original in casting his satire into the dramatic mould, and in his sustained application of it in so long a drama as *Cynthia's Revels*.

In that wonderful note-book of Jonson's which he called 'discoveries made upon men and matter,' there occurs a section of unusual interest from its relation to *Cynthia's Revels*. Certain ideas practically identical in thought and language with the Address to the Court, prefixed to our play in the 1616 edition, show beyond question Jonson's consciousness of its application to *Cynthia's Revels*. It expresses in noble language the grounds for his disdain of the courtiers' life, and really furnishes his own sober reasons for writing such a satire as this. Its importance warrants our reproduction of it in full.

> *De mollibus et effœminatis.*—There is nothing valiant or solid to be hoped for from such as are always kempt and perfumed, and every day smell of the tailor; the exceedingly curious, that are wholly in mending such an imperfection in the face, in taking away the morphew in the neck, or bleaching their hands at midnight, gumming and bridling their beards, or making the waist small, binding it with hoops, while the mind runs at waste: too much pickedness is not manly. Not from those that will jest at their own outward imperfections, but hide their ulcers within, their pride, lust, envy, ill-nature, with all the art and authority they can. These persons are in danger; for whilst they think to justify their ignorance by impudence, and their

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> persons by clothes and outward ornaments, they use but a commission to deceive themselves: where, if we will look with our understanding, and not our senses, we may behold virtue and beauty (though covered with rags) in their brightness; and vice and deformity so much the fouler, in having all the splendour of riches to gild them, or the false light of honour and power to help them. Yet this is that wherewith the world is taken, and runs mad to gaze on: clothes and titles, the birdlime of fools.[1]

During the years that followed the appearance of *Cynthia's Revels*, Jonson tried his pen at tragedy, but was glad to return again to satire, for which his temperament and training best suited him. In *The Alchemist* his satiric power reached its height, though *Volpone* is not much inferior. Many other poets wrote satire of various sorts. Even before 1600 such epigrammatists as Harington, Bastard, Weever, and Sir John Davies, had turned out volumes of verse. The gentle Shakespeare has here and there a touch of satire, such as Jaques' speech in *As You Like It*[2] beginning, 'All the world's a stage,' or Hotspur's famous speech in 1 *Henry IV*.[3] Most interesting of all, in view of the special study we are making of the satire of courtiers, is Shakespeare's sketch of a gallant in *Love's Labor's Lost*:[4]

> This fellow pecks up wit as pigeons pease,
> And utters it again when God doth please:
> He is wit's pedler, and retails his wares
> At wakes and wassails, meetings, markets, fairs;
> And we that sell by gross, the Lord doth know,
> Have not the grace to grace it with such show.
> This gallant pins the wenches on his sleeve;
> Had he been Adam, he had tempted Eve;
> A' can carve too, and lisp: why, this is he
> That kiss'd his hand away in courtesy;
> This is the ape of form, monsieur the nice,
> That, when he plays at tables, chides the dice
> In honourable terms.

[1] *Explorata, Wks.* 9. 181-2. [2] 2. 7. 139-66. [3] 1. 3. 29-69.
[4] 5. 2. 315-34.

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II. SATIRE OF PERSONS: THE STAGE-QUARREL

Cynthia's Revels, as one of the plays related to the so-called 'war of the theatres,' makes a brief examination of this famous stage-quarrel necessary. Few literary problems call for more patient investigation, and few have been probed with more diverse results. Two men have made it a subject of particular study. In 1897 J. H. Penniman's *War of the Theatres* appeared, a work which in many respects agrees with ideas suggested by Fleay in his *Chronicle of the English Drama* (1891); and two years later, Small's *Stage-Quarrel between Ben Jonson and the So-called Poetasters*, presenting widely different views, was published. The latter, though independent and fearless, is conservative, and has, in the opinion of most, superseded previous discussions of the subject.[1] Nevertheless, there still remain problems which call for further investigation.

It is far from certain how the quarrel started. Jonson told Drummond that it began by Marston's representing him on the stage[2]; and in the Apologetical Dialogue to *Poetaster*, 1601, he makes the further statement that he had been provoked on the public stage by his enemies for three years. These two pieces of evidence have caused the critics to search for a play written by Marston about 1598, and containing an uncomplimentary representation of Jonson. The search has been in vain. The play

[1] Mallory, ed. of *Poetaster* (*Yale Studies in Eng.*), 1905; Scherer, ed. of *Satiro-Mastix* (*Materialien zur Kunde des Älteren Englischen Dramas*, Band 20), 1907; and Thorndike, *Cambridge Hist. of Eng. Lit.* 6. 4, note 2 (1910), all favor Small's discussion. Schelling, *Elizabethan Drama* 1. 476-91 (1908), prefers Penniman's treatment.

[2] *Conversations*, *Wks.* 9. 391. Both Penniman and Small make an obviously correct emendation of the text, according to which 'in his youth given to venerie' becomes an independent phrase, or is joined to the sentence which follows (*War*, p. 2; *Stage-Quarrel*, p. 3).

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which comes nearest to fulfilling the conditions is *Histriomastix*, a wretched allegory, patched up, apparently, in 1599 by Marston, and containing one character, Chrisoganus, which might be construed as a representation of Jonson, though certainly not an uncomplimentary one. In the older version Chrisoganus seems to have been a scholar, who commented with great show of wisdom on the passage of events; but in the parts which show the touch of Marston's pen, he has the added characteristics of a playwright and literary dictator. It is impossible to say whether *Histriomastix* really played any part in the quarrel or not. Certainly the first indication of a cooling of friendship between Marston and Jonson is not discernible till the appearance, several months later, of *Every Man out of his Humor*. In this play some of the fustian vocabulary used by Marston in *Histriomastix* and the *Scourge of Villanie* is put into the mouth of Clove. Small takes the position that Clove and his companion, Orange, are brought in merely to 'ridicule the affected phrases of the time' without specific reference to Marston,[1] but in my opinion the evidence is conclusive that Jonson had the latter in mind. Both characters, as Cordatus tells us, 'are mere strangers to the whole scope of our play; only come to walk a turn or two in this scene of Paul's, by chance.' After a remark or two, Clove says to his friend: 'Monsieur Orange, yon gallants observe us; prithee let's talk fustian a little, and gull them; make them believe we are great scholars.' As Orange approves, Clove proceeds to 'talk fustian.' He delivers himself of several short speeches, through two of which the Marstonian words are scattered; I quote the first of these:

> Now, sir, whereas the ingenuity of the time, and the soul's *synderisis* are but embryons in nature, added to the *panch of Esquiline*, and the intervallum of the *zodiac*, besides the *ecliptic*

[1] *Stage-Quarrel*, p. 45.

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> line being optic, and not mental, but by the contemplative and theoric part thereof, doth demonstrate to us the vegetable *circumference*, and the ventosity of the tropics, and whereas our *intellectual*, or *mincing capreal* (according to the metaphysicks) as you may read in Plato's *Histriomastix*—You conceive me, sir?[1]

The italics are my own, and indicate words and phrases found in Marston's *Histriomastix* and the *Scourge of Villanie*. Even without the specific mention of *Histriomastix*, the evidence would be fairly convincing. Jonson, who loved a chaste simplicity in language, possibly harbored no ill feeling against Marston, but merely took this means to cure his friend of an unfortunate affectation. Whatever his intention, it is certain that Marston's resentment was aroused, for he answered Jonson in unmistakable language.

For our investigation, *Jack Drum's Entertainment*, in which Marston next publicly expressed himself, is of great interest, since it immediately preceded, and hence in part provoked whatever attack *Cynthia's Revels* may contain. The play is a comedy of intrigue, dealing chiefly with the love of two characters, Pasquil and Katherine. In the humorous underplot there appears, among others, a wit, critic, and practical joker, called Brabant Senior. Certain aspects of his character are certainly intended as a humorous caricature of Jonson. He criticises the 'modern wits,' calls 'the new Poet Mellidus' (Marston) 'a slight bubling spirit, a Corke, a Huske,' and finally concludes that they are all, except himself, 'apes and guls, vile imitating spirits, drie heathie Turffes.'[2] At the conclusion of the play, it is learned that a practical joke which he had designed for a poor Frenchman has reacted on himself, and he has been made a cuckold by a jest of his own devising. In strikingly earnest language he is arraigned by one of his fellows:

[1] *Every Man Out* 3. 1, p. 95. [2] P. 183.

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> **Why should'st thou take felicitie to gull**
> **Good honest soules? And in thy arrogance,**
> **And glorious ostentation of thy wit,**
> **Thinke God infused all perfection**
> **Into thy soule alone, and made the rest**
> **For thee to laugh at? Now, you Censurer,**
> **Be the ridiculous subject of our mirth.**

These lines contain an unmistakable reflection on Jonson, the man who had so lately stepped forth in his 'humor-comedies' as self-appointed critic of the age, and who had incidentally chastened the fiery-spirited Marston in the second of these plays. Few men of Jonson's vanity and self-esteem could resist such a challenge; hence we naturally expect him to take the opportunity afforded in *Cynthia's Revels*, his next play, to return Marston's attack.

The first problem in *Cynthia's Revels* is to determine the identity of the characters, if identity they have. In Cynthia all critics see Elizabeth, but there perfect agreement ceases. Crites, to be sure, is recognized as a portrayal of Jonson, but it is no easy matter to say just how far the poet consciously identified himself with this character; he is at times so extravagantly praised that it seems hard to believe that Jonson could have intended a consistent portrait of himself.[1] For example, in 2. 3. 127 ff., he is described as 'a creature of a most perfect and divine temper, ... so composde & order'd, as it is

[1] Aronstein, *Shak. Jahrbuch* 44 (1908). 373, gives a clear expression of this view: 'Dass Jonson sich in dem vollkommenen Crites in *Cynthia's Revels* habe selbst darstellen wollen, wie Castelain mit anderen annimmt (S. 86), eine solche Abgeschmacktheit brauchen wir ihm nicht zur Last zu legen. Asper, Crites, Horace, Truewit—das sind einfach Verkörperungen der satirischen Weltbetrachtung, des ethischen Ideals des Dichters, aus denen sich allerdings interessante Rückschlüsse auf seine eigene Entwicklung als satirischer Weltbetrachter ziehen lassen.'

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cleare, *Nature* went about some ful worke, she did more then make a man, when she made him.' Again in 5. 8, 21 ff., Arete represents him as composed, 'not of usuall earth, but of that nobler, and more precious mould, which Phœbus selfe doth temper.' Turning to the other characters, we find Symonds, as early as 1886, in his study of Ben Jonson, identifying Hedon and Anaides with Marston and Dekker, but making no further identifications except the obvious ones of Crites and Cynthia. Three years later, Swinburne published a small volume on Jonson. He ridiculed the notion that *Cynthia's Revels* contained anything more than the vaguest personal satire, remarking in conclusion: 'To any rational and careful student it must be obvious that until the publication of Jonson's *Poetaster* we cannot trace, I do not say with any certainty of evidence, but with any plausibility of conjecture, the identity of the principal persons attacked or derided by the satirist.'[1] Fleay, in his *Chronicle of the English Drama*, 1891, swings to the other extreme, and characteristically sees a personality behind nearly every one of the *dramatis personæ*, offering an identification even for Narcissus, who does not appear at all, and is surely referred to merely for the sake of explaining the Fountain of Self-Love.[2] Penniman is influenced in his attempt at identification by a fact which no one can overlook who has read *Cynthia's Revels* with *Every Man out of his Humor* fresh in his mind; namely, the repetition of many of the same characters in the second play. Eight characters thus appear twice:

[1] *A Study of Ben Jonson*, p. 22.

[2] *Chron. of the Eng. Drama* 1. 363-4. The following identifications are suggested: Narcissus, Lyly; Crites, Jonson; Amorphus, Rich; Asotus, Lodge; Hedon, Daniel; Anaides, Dekker; Cos, George Whetstone; *Lupus in fabula* (2. 3. 78), Wolf (the publisher).

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Every Man Out.	*Cyn. Rev.*
Asper	Crites
Puntarvolo	Amorphus
Fungoso	Asotus
Fastidious Brisk	Hedon
Carlo Buffone	Anaides
Deliro	Citizen
Fallice	Citizen's wife
Saviolina	Philautia

Accordingly, Penniman, who has just shown that Carlo, Brisk, Fungoso, and Puntarvolo represent respectively Marston, Daniel, Lodge, and Munday, also identifies Anaides, Hedon, Asotus, and Amorphus with these same men.[1] Small takes the attitude that *Every Man out of his Humor* contains little or no personal satire, and that the only characters in *Cynthia's Revels* meant to represent individuals are Hedon and Anaides. His identification of these two is based on a famous passage from *Satiromastix* (p. 195), in which Dekker, who in the latter play is called Demetrius, applies to himself and Marston (Crispinus) lines that refer to Anaides and Hedon[2]:

> *Horace.* That same Crispinus is the silliest Dor, and Faninus [Demetrius] the slightest cob-web-lawne peece of a Poet, oh God!
> Why should I care what every Dor doth buz
> In credulous eares, it is a crowne to me,
> That the best iudgements can report me wrong'd.
> *Asinius.* I am one of them that can report it:
> *Hor.* I thinke but what they are, and am not moov'd.
> The one a light voluptuous Reveler,
> The other, a strange arrogating puffe,
> Both impudent, and arrogant enough.
> *Asin.* S'lid do not Criticus Revel in these lynes, ha Ningle ha?

The verse is from *Cynthia's Revels* 3. 3. 8–10 and 24–27, where Crites in a soliloquy expresses his disdain of the plots which Hedon and Anaides have been laying for

[1] *War*, p. 76.

[2] *Stage-Quarrel*, p. 30.

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him. Small recognizes the fact that Hedon and (particularly) Anaides do not fit the characters of Marston and Dekker perfectly; this he explains by arguing that they represent the latter only in so far as they correspond to Crispinus and Demetrius in *Poetaster*, and that in other respects they show themselves to be transition-characters from Carlo and Brisk in *Every Man out of his Humor*.

In my opinion, the conclusions of most of the critics from Fleay on indicate a lack of appreciation of the general nature of practically all the satire in *Cynthia's Revels*. When one compares it carefully with the formal and informal satire of the time, and with the character-books of a few years later, one is impressed with its essential similarity to all these types, and accordingly with its conventional quality. In the section on sources I have tried to make this clear. But there are several passages where a different tone is apparent, where the poet seems for the moment to have cast aside his abstractions, and adopted a manner which suggests a form of personal address to his enemies and detractors. The satire of this sort is found chiefly in the hundred lines comprising scenes 2 and 3 of Act 3. In Act 2, scene 2, Hedon and Anaides plot against Crites; the latter, who passes by, overhears their machinations, and in the next scene expresses his scorn of such enemies. The two courtiers in their conversation charge Crites with being a bookworm, a candle-waster, a poor scholar dressed in rough garments, one who is confident and self-satisfied, and cannot be provoked to passion. They determine to speak venom of him and poison his reputation everywhere; wherever his doings are discussed in public or in private, they will censure them, and declare him a plagiarist. Crites cares not in the least for all their designs; coming from such a source,

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they would do him good, rather than harm. What sensible man would heed Anaides, the impudent gallant, or Hedon, the reveler? They pretend to aim at other objects, but he sees through their clever tricks, and knows that their venom is directed at him.

It is difficult to read these lines and not believe that Jonson is thinking of his own detractors, men who despised him and had spread calumnious reports about him in an effort to injure his reputation. While it is just possible that memories of real or imagined insults from Marston and Dekker were lurking in the poet's mind, it is certainly more natural to suppose that unhappy experiences with the gallants of Elizabeth's court were responsible for the bitterness here exhibited. It is true that the passage from *Satiromastix* (quoted on page xlix) in which Dekker seems to identify Hedon and Anaides with Crispinus (Marston) and Demetrius (Dekker) of *Poetaster* inclines one at first to the opinion that Dekker believed Jonson had himself and Marston in mind. It is not likely, however, that Dekker introduced the quotation from *Cynthia's Revels* with any thought of identification. Mr. Brooke, discussing this matter in his recently published *Tudor Drama*, says: 'From the comment of Asinius . . ., "S'lid, do not Criticus Reuel in these lynes?" it seems clear that Dekker's purpose in quoting the passage is merely to ridicule the pompous egoism of Criticus-Horace-Jonson, and not at all to suggest the identity of the two pairs of characters about whom the words are spoken. In fact,' he continues, 'Hedon and Anaides do not resemble Marston and Dekker either as the latter actually were, or as Jonson caricatured them in *The Poetaster*. The former are extravagant and feeble-minded gallants of the court, whose offence against Criticus consists not in literary rivalry, but in the spreading of calumnious reports.

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Only prepossession in favor of a theory could well suggest a connection between these symbolic representatives of fashionable dissipation . . . and the beggarly hacks, Crispinus and Demetrius, of *The Poetaster.*'[1]

Although it is not likely that any of the gallants in *Cynthia's Revels* were intended to represent real personages, it is almost certain that several thrusts which Jonson makes at his fellow playwrights were directed mainly against Marston and Dekker. In the Induction (lines 178–97) certain poets are described, men who are 'promoters of other mens iests'; who 'way-lay all the stale apothegmes, or olde bookes, they can heare of (in print, or otherwise) to farce their Scenes withall'; and who 'feeding their friends with nothing of their owne, but what they have twice or thrice cook'd, . . . wantonly give out, how soone they had drest it,' etc. The charges of plagiarism made against Marston and Dekker in *Poetaster*, together with the fact that Dekker, as shown by several passages in *Satiromastix*, greatly prided himself on his ability to compose rapidly, indicate pretty plainly that Jonson had Marston and Dekker in mind when he wrote these words. Again, the satire on poetasters who never fail to use every strange word they have gotten acquainted with, even though it destroy their meaning (2. 4. 15), was probably intended mainly for Marston. The presence of these rather blunt strictures on the conduct of Marston and Dekker removes still further the likelihood that satire of so different a character was visited upon them in the same play through their representation by the two courtiers.

[1] P. 377, note. See also pp. 380 ff., where the theory is advanced that jealousy between the two rival companies, the Chamberlain's Men and the Children of her Majesty's Chapel, may have been a more important factor in the stage-quarrel than has generally been recognized.

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Later plays connected with the stage-quarrel support the hypothesis that Hedon and Anaides were not intended nor understood to be representations of Marston and Dekker. Jonson himself, in the Apologetical Dialogue of *Poetaster* (p. 514), professes to have borne the insults of his enemies, till at last, 'unwilling, but weary . . . of so much trouble,' he decided to 'try if shame could win upon 'em.' In other words, he considered *Poetaster* his first sustained attack on them, a fact which is perfectly in harmony with the theory that they are assailed in *Cynthia's Revels* only in the comparatively few lines where certain poets are charged with 'servile imitation,' adaptation of the work of others, pride at the rapidity of their own craftsmanship, and the misuse of words. Dekker is probably referring to this semi-disguised encounter when he says in *Satiromastix*, pp. 197–8:

> But when your dastard wit will strike at men
> In corners, and in riddles folde the vices
> Of your best friends, you must not take to heart,
> If they take off all gilding from their pilles,
> And onely offer you the bitter Coare.

Further support for this idea is found in Marston's *What You Will*. As Small has pointed out, clear references to *Cynthia's Revels*, but no allusions to *Poetaster*, show that this play must have appeared shortly before the latter. The passages which point to *Cynthia's Revels* are as follows:

> No, sir; should discreet Mastigophoros,
> Or the dear spirit acute Canaidus
> . . . should these once menace me,
> Or curb my humours with well-govern'd check,
> I should with most industrious regard,
> Observe, abstain, and curb my skipping lightness;
> But when an arrogant, odd, impudent,
> A blushless forehead, only out of sense

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> Of his own wants, bawls in malignant questing
> At others' means of waving gallantry,—
> Pight foutra! 2. 1, p. 351.

With this, compare *Cynthia's Revels* 3. 3. 18–24:

> If good Chrestus,
> Euthus, or Phronimus, had spoke the words,
> They would have moov'd me, and I should have call'd
> My thoughts, and actions, to a strict accompt
> Vpon the hearing: But when I remember,
> 'Tis Hedon, and Anaides: alasse, then,
> I thinke but what they are, and am not stirr'd.

Again, we have in *What You Will* 2. 1, p. 352:

> A man can scarce ... eat good meat,
> Anchovies, caviare, but he's satired
> And term'd fantastical by the muddy spawn
> Of slimy newts.

The parallel passage is in *Cynthia's Revels* 2. 3. 108–10, which was, however, changed by Jonson in the folio; hence I quote from the quarto:

> He doth learne to eat *Anchoves*, & *Caveare* because he loves 'hem.

These passages prove beyond question that the play follows *Cynthia's Revels*. The two characters who concern us in this play are Lampatho Doria and Quadratus, both satiric poets with virulent tongues. That one or the other is meant for Jonson is recognized by the critics, but, strangely enough, opinion seems about equally divided as to which represents Jonson and which Marston. Small thinks that Lampatho is Jonson, and that Quadratus, though expressing some of Marston's ideas, is merely a 'critic on the stage.'[1] Penniman and Schelling identify Quadratus with Jonson,[2] and Dixon, though uncertain, is inclined to agree with them.[3] It is not possible here to

[1] *Stage-Quarrel*, pp. 110-4. [2] *War*, pp. 138-43; *Elizabethan Drama* 1. 488. [3] *Cambridge Hist. of Eng. Lit.* 6. 49.

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weigh these conflicting views, which have been mentioned merely to show that in any case the satire on Jonson is neither a very bitter nor a very personal one; for if it were, there would be no possibility of uncertainty as to which Marston meant for a portrait of his enemy, and which for one of himself. Hence, Marston cannot have taken the portrayal of Hedon as a representation of himself; for if he had done so, he would have retaliated in this play, written just after *Cynthia's Revels*, in a much more savage fashion.

The remaining events in the quarrel are quickly related. Jonson, learning that his enemies were preparing a vigorous satire on himself, for once in his life worked with rapidity, and produced *Poetaster* in fifteen weeks: 'I determined,' he says, to 'try if shame could win upon 'em,

> And therefore chose Agustus Caesar's times,
> When wit and arts were at their height in Rome,
> To shew that Virgil, Horace, and the rest
> Of those great master-spirits, did not want
> Detractors then, or practicers against them:
> And by this line, although no parallel,
> I hoped at last they would sit down and blush.[1]

Jonson is represented by the poet Horace; Marston and Dekker, by Crispinus and Demetrius. The latter, who are both rimesters of a poor order, envy the ability and position of the former. A banquet at which the guests impersonate the gods is brought to a sudden conclusion by Cæsar and Horace, the latter having learned of it and informed the Emperor. The malice of Crispinus, who chanced to be present, is redoubled toward the informant; aided by a bragging captain, Tucca by name, he secures his arrest. Horace, after easily clearing himself, brings a countercharge against Crispinus and

[1] *Poetaster*, Apologetical Dialogue, pp. 514-5.

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Crispinus' friend, Demetrius, to the effect that they have libeled him in a play. They are tried and convicted, and a pill is administered to Crispinus which causes him to vomit up a score or two of 'wild outlandish terms,' to which he had previously in his writing shown an unnatural devotion. A diet of the best classic writers is prescribed him, and he is earnestly advised to conduct himself in the future with more humility.

Satiromastix, or the Untrussing of the Humorous Poet, the play written as an answer to *Poetaster*, must have been produced in great haste. Dekker, who did the work, seems to have taken a partly written tragedy intended to portray the unlawful passion of King William Rufus for the maiden Celestine, and the latter's death at the hands of her father to save her from dishonor, and grafted upon it his Horace-Crispinus-Demetrius episodes. A subplot, introducing an absurd Welshman and his friends, supplies a comic element, and indeed the play becomes a comedy through the recovery of Celestine, who proves to have been drugged, not poisoned, by her father. The portions dealing with Horace are well distributed through the play, and contain numerous allusions to *Poetaster* and to *Cynthia's Revels*. Horace is first discovered in his study, turning out poor verses very slowly and painfully. Crispinus and Demetrius visit him, and take him to task for his arrogance; the conversation is concluded by his pledging his love to them, and solemnly promising to abuse them no longer. He soon breaks his word, however, by writing epigrams on them, which are distributed by his henchman, Asinus. For this new offense, Horace is given a double punishment: he is tossed in a blanket, and finally crowned with nettles, and required to give oath that he will no longer err as he has in the past, a number of his misdeeds being specifically mentioned. Two of them suggest passages in the Induction of *Cynthia's*

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Revels: he must swear 'not to bumbast out a new play, with the olde lynings of Iests, stolen from the Temples Revels'; and when his plays are misliked at Court, he must not 'crye Mew like a Pusse-cat,' and say he is glad he writes out of the courtiers' element. Some of the satire is rather severe, but not more so than that found in *Poetaster*. Such passages as the following draw our sympathy to Dekker (p. 198):

> In troth we doe, out of our loves we come,
> And not revenge, but if you strike us still,
> We must defend our reputations:
> Our pens shall like our swords be alwayes sheath'd,
> Unlesse too much provockt, Horace if then
> They draw bloud of you, blame us not, we are men.

Jonson's Apologetical Dialogue, appended to *Poetaster*, in which he promised to drop the quarrel and devote himself to tragedy, seems to have ended the strife, for we find Marston soon after collaborating with Jonson; and Dekker, who never showed very much bitterness, did not refer to it again in any of his works.

E. SOURCES

I. LYLY

Cynthia's Revels, especially certain scenes in the first and fifth acts, presents a striking contrast to Jonson's other plays. Excepting only *Cynthia's Revels* and the *Sad Shepherd*, the charming pastoral which he left unfinished at his death, his comedies are all intensely realistic. The haze of imagination and mystery with which his contemporaries, even realists like Dekker, enveloped their work at times, was banished in Jonson's plays by the glaring sunlight of fact. He enjoyed best sketching the men and women whom he saw from day to

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day on the London streets, and in the playhouses and taverns, showing a preference, as a rule, for the least charming and ideal among them; hence, rogues, gulls, and foolish gallants form his most important characters. Dol Common has been called the greatest woman he ever created, and certainly his best male characters are clever sharpers. This fondness for a faithful portrayal of nature was extended to his Roman tragedies, and made them marvels of historical accuracy. It was responsible, too, for the irritation which his fellow-dramatists caused him by carelessness in regard to geographical details,[1] and by the 'admirable dexterity' with which they shifted their scene of action from one country to another.[2] He hated to hear language 'fly from all humanity,' as it did in Tamburlaine. 'The true artificer will not run away from nature, as he were afraid of her,' he tells us, 'or depart from life and the likeness of truth.'[3] And yet we find the man who expresses such views placing his scene in the romantic vale of Gargaphie, endowing the nymph Echo with body and speech after she has suffered the loss of both for three thousand years, and causing his whole plot to turn on the drinking of water from a magic fountain. The man who caused Jonson thus to depart from his established practice was none other than the poet Lyly.

Lyly has three comedies which must have served in some degree as models to Jonson: *Sapho and Phao*, *Endimion*, and *Mydas*. They are all allegories of court-life under classical names. In these, as in *Cynthia's Revels*, we find a highly adulatory tone maintained toward Elizabeth; indeed, praise and flattery of her seem to be very important, if not the prime, motives in their composition. In each one some notable event of political

[1] *Conversations*, *Wks.* 9. 385. [2] *Every Man Out*, Induct., p. 23.
[3] *Explorata*, *Wks.* 9. 159.

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or personal significance to the Queen has been selected as the basis of the plot. Thus the Duke of Alençon's departure from England in 1582 is employed in *Sapho and Phao*; the antagonistic relations of Philip II toward England appear in *Mydas*, the titular character being none other than the King of Spain himself; and in *Endimion*, the theme of *Sapho and Phao* is repeated, this time Leicester, the former lover of Queen Elizabeth, taking the leading part.

Jonson, like Lyly before him, saw a political situation which he felt he could turn to his own advantage. This has already been touched upon in our discussion of the allegory in *Cynthia's Revels* (p. xxiv). Elizabeth's delusive encouragement of young lovers who sought advancement at court, the efforts of younger men to force their way into the circle of her old advisers, and the discontent of a large body of the citizens who felt they were suffering from excessive taxation, all conspired to develop dangerous factions, which rendered the Queen's last years far from tranquil, and at times even menaced the government. All Jonson's sympathies placed him unhesitatingly on the side of Elizabeth. Moreover, he had an ardent desire to gain a footing at court. Accordingly, it is not surprising to find him turning to the models which Lyly had given him, in order to employ a situation similar to those which Lyly had earlier made use of. It is hardly necessary to remark that he must have hoped for better success than had crowned the efforts of Lyly.

Jonson's imitation of Lyly extended further than the production of a play based on a contemporary political situation, and highly flattering to the Queen. It reproduces in places the masque-like, Arcadian effects found in Lyly's comedies. This marks Jonson's first effort at such writing, and is extremely significant in view of the eminence which he later attained in it. Bayne says: 'In

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Cynthia's Revels, a great realist, the author of *Bartholomew Fair*, succeeds in making us understand how he came to write masques. We see his mind becoming absorbed in the particular art and method of which the masque was an expression.'[1]

Besides the debt to Lyly's general practice, several features of *Cynthia's Revels* show a peculiar obligation to *Endimion*. The pages, Cupid, Morus, and the rest, are repetitions of Samias, Dares, and Epiton, Lyly's clever boys. In both plays we have a magic fountain in a wood. Still more striking, perhaps, is the similarity of the attitude adopted by both poets toward Cynthia. Her moon-attributes are transferred, and applied to her treatment of and relations with men. Thus in Jonson, as well as in Lyly, we find the moon's ceaseless influence in its regulation of the ebb and flow of the tides mentioned as an evidence of Elizabeth's stability and constancy.[2] Further, we are told that time has no effect upon the moon, nor does Elizabeth remotely feel its passage:[3]

> Yeeres are beneath the spheres: and time makes weake
> Things under heaven, not powers which governe heaven.[4]

The waxing and the waning of the moon is turned to good use by both poets, but in a somewhat different manner. Lyly maintains that both gods and men would be transported by her charms if she remained perpetually in the glory of her fullness, hence modesty compels her to wane.[3] With Jonson, her waning represents the burning out of her 'virgin-waxen torch,' which she expends in giving light to men who are too often ungrateful for the bounty they receive. Of course the sort of treatment which Elizabeth is accorded in *Cynthia's Revels* had

[1] *Cambridge Hist. of Eng. Lit.* 6. 380.
[2] *Cyn. Rev.* 5. 5. 19-22; *Endimion* 1. 1, p. 6.
[3] *Endimion* 1. 1, p. 7.
[4] *Cyn. Rev.* 5. 11. 38-9.

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already become traditional, yet the similarity in method of the two poets points unmistakably to Lyly's influence.

It is more than likely that Jonson derived the general idea of Cupid's conduct from *Gallathea*.[1] Cupid's determination to assume a disguise and amuse himself with Diana's nymphs, his subsequent discovery by Diana, and his inability to withstand her chastity, while worked out differently in detail, are all present in the earlier play. Several specific passages from *Gallathea* must, I think, have been in Jonson's mind. In Lyly's play, Cupid is first introduced to us in conversation with one of Diana's nymphs. The latter, after declaring that her companions are all virgins who find their pleasure not in love, but in the chase, leaves him. He then remarks:

> *Diana*, and thou, and all thine, shall know that *Cupid* is a great god; I will practise a while in these woodes, and play such pranckes with these nymphes, that while they ayme to hit others with their arrowes, they shall bee wounded themselves with their owne eyes.[2]

In *Cynthia's Revels*, Cupid thus unfolds his purpose to Mercury:

> Here doe I meane to put off the title of a god, and take the habite of a page, in which disguise ... I will get to follow some one of Dianaes maides, where (if my bow hold, and my shafts flie but with halfe the willingnesse, and aime they are directed) I doubt not, but I shall really redeeme the minutes I have lost, by their so long and over-nice proscription of my *deitie*, from their court.[3]

In *Gallathea*, Cupid is finally captured by Diana, and turned over to his mother Venus. 'I will bee wary how my sonne wander againe,' remarks the latter, 'but *Diana* cannot forbid him to wound.' To which Diana responds: 'Yes, chastitie is not within the levell of his bow.'[4] And in *Cynthia's Revels*, Mercury thus predicts

[1] Cf. Baskervill, *Eng. Elements in Jonson's Early Comedy*, p. 242.
[2] 1. 2, p. 224. [3] 1. 1. 106-13. [4] 5. 3, p. 271.

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Cupid's inability to wound: 'All that I feare, is Cynthias presence; which, with the cold of her chastitie, casteth such an *antiperistasis* about the place, that no heate of thine will tarry with the patient.'[1]

It has often been assumed that Jonson in *Cynthia's Revels* is ridiculing Lyly's dramatic practice, and also the courtly discourse made popular a dozen years previous by the latter's Euphuistic romances. The first of these theories finds some support in the remark put into the mouth of the child who sketches the argument of the drama in the Induction (50–2): 'Take anie of our playbookes without a Cupid, or a Mercury in it, and burne it for an heretique in Poetrie.' This alludes, of course, to Lyly, but does not necessarily imply more than a whimsical reference to his well-known practice. The underlying serious motive of the play, and the important place which Elizabeth has in the portions most closely imitated from Lyly, imply the adoption of this style merely because of its peculiar applicability. A careful examination of the affected language of the courtiers shows it to be quite different from that which Lyly used, a fact which has been remarked on by more than one critic of recent years. '*Cynthia's Revels*,' says Bond, 'is so far from being ridicule of Lyly that it is written in much the same severe temper as the *Anatomy of Wit*: it is a caricature, to which some personal rebuff, perhaps, had lent a sting, of that courtly society whose humour the novel, of twenty years before, had been found to fit.'[2] The same question has often been raised in regard to *Love's Labor's Lost*. The answer which Bond makes to this has equal application to *Cynthia's Revels*: 'The style of the courtiers in *Love's Labor's Lost* is rather the inflated metaphorical style made fashionable at the Spanish Court about this

[1] 5. 10. 31-34. [2] *Quarterly Review*, Jan., 1896, p. 122.

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period by Luis de Gongora; and the play itself is an attack on violation of nature by convention or affectation of any kind.'[1]

II. CLASSICAL BORROWINGS

Jonson's debt to the classics is very small in *Cynthia's Revels*. His classical borrowings, most of which were pointed out, at least in a general way, by Gifford, are found recorded in the notes. Classical writers to whom he owes a greater or less obligation are Juvenal, Martial, Lucian, Aristophanes, Plato, and Virgil. It is odd that we have nothing to attribute to Horace, since in his shorter satirical poems he shows the influence of the latter more often than that of Juvenal.[2]

The only translation or adaptation of any length from the classics is found in 1. 1. 1–89. Here Lucian's *Dialogues of the Gods* have been put to such good use that the imitation is quite as vigorous and animated as the original—which is saying a good deal—and furnishes one of the really choice spots in our drama. Since the parallel passages from Lucian have been given in full in the notes, further discussion is unnecessary here, except a word, perhaps, in regard to Jonson's general method of using his classical sources. One of the accusations brought against him in the stage-quarrel was plagiarism. Certainly he used the classics freely, as a reference to his sources for such plays as *Catiline* and *Poetaster* shows; even some of his famous lyrics, 'Drink to me only with thine eyes,' and 'Still to be neat,' have been traced to classical sources. But in this matter everything depends on the method employed. There is no more reason

[1] Bond, ed. Lyly, 1. 151. Cf. also Eduard Schwan, in *Englische Studien* 6. 103-4.

[2] Alden, *Rise of Formal Satire in Eng.*, p. 196.

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to accuse Jonson of plagiarism than Shakespeare; the former, like the latter, thoroughly assimilated what he used, and sent it forth embodied in new and virile expression. Alden remarks in this connection: 'He was able to appreciate the classical satirists as fully as any, and more able than any other to translate their spirit without slavish imitation.'[1] Jonson himself professed to deem translation as valuable as invention,[2] and, indeed, indispensable to the true poet. 'The third requisite in our poet, or maker,' he says, having just named 'natural wit' and 'labor,' 'is imitation, to be able to convert the substance or riches of another poet to his own use. . . . Not as a creature that swallows what it takes in crude, raw, or undigested; but that feeds with an appetite, and hath a stomach to concoct, divide, and turn all into nourishment.'[3]

Next to the obligation which Jonson owes Lucian is his debt to Aristophanes. In the first place, the 'nymph Argurion' was clearly suggested by the *Plutus* of Aristophanes, though Lucian's imitation of the latter in his *Timon the Misanthrope* may also have been in Jonson's mind. Argurion is a strangely conceived character. According to Cupid's description of her (2. 3. 169–90), she is nothing more than a personification of money, the coin which litters gambling-tables, bribes lawyers, and refuses to tarry in the pocket of a student. Some of her actions support this notion of her which Cupid gives us. Soon after making her appearance, she falls in love with Asotus, the young spendthrift, heir of Philargyrus, loads him with jewels and bracelets as tokens of her affection, and swoons away upon his bestowal of them on the other gallants. As she is carried out, Mercury remarks, 'Well, I doubt, all the physique hee has will scarce recover her:

[1] *Ibid.*, p. 196.
[2] *Poetaster* 5. 1, p. 496.
[3] *Explorata*, *Wks.* 9. 216.

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shee's too farre spent.'[1] She probably was 'too farre spent,' since this is her final exit. She does not always, as here, act in conformity with her name: while the games in the presence-chamber are in progress, her conduct does not differ in any way from that of the other court-ladies. Jonson has not copied his model at all closely, though in Cupid's description of Argurion there are suggestions of the speech which Plutus makes when declining to enter Chremylus' house. Plutus tells of his mistreatment at the hands of men, how misers bury him deep in the ground, denying that they ever knew him when friends ask for a loan, and how spendthrifts carelessly cast him away. Certainly Jonson's conception of money, as put into Cupid's mouth, much surpasses in lively imagination Plutus' description of the treatment accorded him. In *The Staple of News*, Jonson has introduced another personification of money in Pecunia, Infanta of the Mines.

There is some ground for believing that Jonson owed Aristophanes a much more important debt, one arising from the influence of Aristophanes on the general character of *Cynthia's Revels*. Certainly the strange combination of real and unreal, allegory and burlesque, and the nature of the characters, who come closer to representing pure abstractions than any others Jonson ever drew, together with flights of true poetry in the passages which concern Cynthia, point to Aristophanic models. It seems as though Jonson's reverence for what he termed 'art' would have rendered so inharmonious a production impossible unless he felt, at least in a vague way, that the example of Aristophanes was giving him sanction. Taine, writing of *Cynthia's Revels*, says: 'Is it an opera or a comedy? It is a lyrical comedy; and if we do not discover in it the airy lightness of Aristophanes, at least

[1] 4. 3. 453—4.

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we encounter, as in the *Birds* and the *Frogs*, the contrasts and medleys of poetic invention, which, through caricature and ode, the real and the impossible, the present and the past, comprehending the four quarters of the globe, simultaneously unites all kinds of incompatibilities, and culls all flowers.'[1]

III. SIXTEENTH CENTURY SATIRE

A study of sources would not be complete without at least a reference to the satire of the day. In an earlier section on the satire in *Cynthia's Revels*, an effort is made to show the vogue which ridicule of affected courtiers, and of coxcombry in general, had attained by the year 1600. It was in the air, and even men who did not possess Jonson's rugged temperament and touch of Puritan simplicity were attracted to it. It is hard to determine how much Jonson was influenced by the men who preceded him. In the case of Shakespeare the same problem presents itself. His plays mark the culmination of the Elizabethan romantic drama, just as Jonson's mark that of Elizabethan satire; but it is very difficult to weigh the influence of his predecessors. Considering, however, the similarity in tone and aim in the work of such men as Donne, Hall, and Marston, it would be unreasonable to disregard Jonson's probable debt to them.

IV. THE CHARACTER-BOOKS

The unique position which Jonson holds, as the first English writer of character-sketches, has never been sufficiently emphasized. Character-writing appears, of course, in other earlier writers, as Chaucer, Skelton, and Audley, but Jonson was the first to give us the precise type and form which was cultivated during the seventeenth

[1] *Hist. of Eng. Lit.* 1. 291.

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century by Hall, Overbury, Breton, Earle, Butler, and many others.

The character-sketch as left us by these men deserves to be considered a distinct type of literature, almost as clearly defined as the lyric or the drama. It was always brief, generally from two to four hundred words in length, and uniformly written in terse, striking language. The best character-sketches have an epigrammatic and often jocular tone, and a vivid concreteness. Types of men, stock characters of the day, were generally chosen as their subjects, such as A Young Raw Preacher, An Upstart Knight, A Young Gentleman of the University, A Constable, A Player, etc. Sometimes inanimate objects were treated in a similar fashion: thus Earle's collection includes a sketch of A Tavern, 'A Bowle-Alley,' and Paul's Walk.

It is interesting to trace Jonson's progress toward this type of writing, a progress which was marked by several distinct steps. The first is represented by the typical character of his comedies, which, to be sure, has much in common with the abstract creations of the character-writers. His *dramatis personæ* are all individualized, not by essential qualities of nature, fundamental spiritual traits, but by vagaries and caprices, which are sometimes not so deep-seated but that they may be eradicated before the end of the play, as in *Every Man out of his Humor*. Accordingly, we think of the persons of his dramas, not as real individuals with whom we have actually come in contact for a short time, but as 'the man who could not endure noise,' 'the arch-deceiver of his fellows,' 'the unparalleled parasite,' etc. Jonson has no Dr. Faustus, no Evadne, no Rosalind.

His second definite step toward character-writing is represented by the brief character-sketches of the *dramatis personæ* prepared for *Every Man out of his*

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Humor. Into from two to ten lines he has crowded the striking traits of each individual, so that we have here a typical seventeenth-century character-book in miniature.[1] The complete development of this idea, however, was reserved for his next play, *Cynthia's Revels*.

The second act of *Cynthia's Revels* might well be called the first English character-book. It contains no fewer than eight perfect character-sketches, in method, general style, and length, remarkably similar to Overbury's or Earle's. It being evidently Jonson's purpose to make us acquainted with his characters as soon as possible, he causes Mercury and Cupid, who have become pages, to discuss their masters and their masters' friends. Cupid first inquires of Mercury what 'parcell of man' he has lighted on for a master. Mercury answers by describing Hedon, i. e., by giving the character of a Pleasure-Loving Courtier. Hedon and Anaides next appear, converse a few moments, and depart, giving Mercury an opportunity to sketch the character of an Impudent Courtier. And so it continues till the Ideal Critic, the Deformed Traveler, the Spendthrift Fool, the Personification of Money, the Foolish Woman, and the Lady of Pleasure, have all been presented. In I. 3. 30–43, Amorphus is allowed to describe himself, so that we have in all nine character-sketches. The vivid, concrete language, the ingenious selection of telling traits, and the marvelous conciseness, make them a collection of masterpieces, however out of place they may be as parts of a drama.

The similarity of Jonson's characterizations to the seventeenth-century character-sketches becomes exceedingly striking when his descriptions of gallants are com-

[1] 'Sordido: A wretched hob-nailed chuff, whose recreation is reading of almanacks; and felicity, foul weather. One that never pray'd but for a lean death, and ever wept in a fat harvest.'

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pared, for example, with Earle's or Overbury's portrayal of the same types. Overbury has a sketch entitled, A Phantastique: An Improvident Young Gallant. If it were substituted for the sketches of Anaides or Amorphus, a casual reader would scarcely detect the exchange. Like Anaides, 'he accounts bashfulness the wickedest thing in the world, and therefore studies impudence. If all men were of his mind all honesty would be out of fashion.' 'He is traveled,' we are told, 'but to little purpose; only went over for a squirt and came back again, yet never the more mended in his conditions, because he carried himself along with him.' Earle has the character of an Idle Gallant, which shows many parallels to Jonson's characters of gallants.

From *An Idle Gallant.*	From the sketches of gallants in *Cyn. Rev.*
Is one that was born and shaped for his cloaths.	Hee never makes generall invitement, but against the publishing of a new sute. 2. 1. 55.
If he be qualified in gaming extraordinary he is so much the more genteel and compleat, and he learns the best oaths for the purpose. These are a great part of his discourse, and he is as curious in their newness as the fashion.	Hee is a great proficient in all the illiberall sciences, as cheating. drinking, swaggering. . . . He wil blaspheme in his shirt. The othes which hee vomits at one supper, would maintaine a towne of garrison in good swearing a twelvemoneth. 2. 2. 92.
His pick-tooth bears a great part in his discourse.	He walkes most commonly with a clove, or pick-tooth in his mouth. 2. 3. 90.
He is furnished with his jests, as some wanderer with sermons, some three for all congregations, one especially against the scholar, a man to him much ridic-	Stabs any man that speakes more contemptibly of the scholler then he. 2. 2. 91.

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ulous, whom he knows by no other definition, but a silly fellow in black.

An ornament to the room he comes in as the fair bed and hangings be; and is meerly ratable accordingly, fifty or an hundred pounds as his suit is.

He's thought a verie necessarie perfume for the presence, and for that onely cause welcome thither. 2. 1. 61.

Jonson's inclination to character-writing was certainly due in part to the response which his spirit gave to the temper of the age in which he lived. The analytic spirit, which so often appears after an age of notable creative power, was already beginning to make itself felt; and this disposition of mind, soon to become prevalent, found a very early expression in him. But though Jonson was a product of his own time, he was also a child of antiquity, deeply imbued with Latin and Greek literature, whence he drew his chief inspiration, and to which he paid an unusual reverence. It is, then, only reasonable to inquire how far the Greek character-writers influenced him.

Theophrastus, born in the fourth century B. C. at Lesbos, a pupil of Aristotle, and later head of the Peripatetic School, has often been called the first character-writer. In 1592 Casaubon published a Latin edition of the *Characters* of Theophrastus, which attained such popularity that another edition was called for six years later. Of course Jonson must have known this Latin translation, and, considering his intimacy with the classics, probably knew the Greek also. Gifford, in his edition of *Volpone*, has identified one of the entries in the diary of Sir Politick Would-be as a direct borrowing from Theophrastus[1]; and Baldwin has remarked on the similarity in style of the character-sketches affixed to *Every*

[1] *Volpone* 4. 1, p. 266.

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Man out of his Humor and the *New Inn* to those of Theophrastus.[1]

A still more striking use of a Greek character-sketch by Jonson is found in *Epicœne*. Here he has turned to excellent use a sketch by the fourth-century rhetorician, Libanius. Many details of treatment are derived from this model, as well as the underlying idea of a morose man married to a talkative woman.

A detailed comparison of Jonson's character-sketches in *Cynthia's Revels* with those of Theophrastus is interesting. Such a comparison convinces one that Jonson has a very well defined obligation to Theophrastus. The latter has adopted one plan which he follows in all his sketches. He begins each one with a definition of the quality to be presented, as, for example: 'Arrogance is a certain scorn for all the world beside oneself.' He then describes the arrogant man by telling what he does, often beginning his statements by relating the circumstances which occasion the particular act, thus: 'When he walks in the streets he will not speak to those whom he meets. . . . If he entertains his friends, he will not dine with them himself, but will appoint a subordinate to preside. As soon as he sets out on a journey, he will send some one forward to say that he is coming,'[2] etc. Even this brief quotation makes apparent certain differences in the work of the two men. A freedom and variety of expression save Jonson's sketches from the monotony found in those of Theophrastus, while a continual piquancy of thought separates him still further from his Greek model. On the other hand, both writers follow the practice of describing a character chiefly by what he does, and are about equally successful in producing a definite picture, and

[1] 'Ben Jonson's Indebtedness to the Greek Character-Sketch,' *Mod. Lang. Notes*, 1901, pp. 385-96.

[2] Jebb's trans., p. 89.

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in attaining a certain necessary individuality in their typical characters. Despite the absence of specific evidences of indebtedness on the part of Jonson, the similarity of his general method makes his obligation sufficiently clear.

V. *TIMON*

Certain passages in Act 1, scenes 3 and 4, of *Cynthia's Revels* exhibit striking parallels to passages in the old academic play *Timon*. This play, which owes its chief repute to the probable influence it had on Shakespeare's *Timon of Athens*, remained in manuscript till Dyce edited it for the Shakespeare Society in 1842; it is now also accessible in Hazlitt's *Shakespeare's Library* (vol. 6). Hart[1] first called attention to the relationship existing between *Cynthia's Revels* and *Timon*, and Dr. Baskervill[2] has discussed the kinship of the two plays more at length, and printed a number of interesting parallels. Oddly enough, there seem to be no means of determining whether *Cynthia's Revels* is indebted to *Timon*, whether the reverse is true, or whether, as Brooke has suggested, they have a common source.[3]

The meeting between Amorphus and Asotus, and the subsequent association of the two as teacher and pupil, find their counterpart in *Timon* in the meeting and resulting companionship of Pseudocheus, the 'lying travailor,' and Gelasimus, the 'cittie heyre.' Gelasimus' soliloquy upon the loss of his betrothed, and Amorphus' remarks upon Echo's hasty departure, also exhibit a clear relationship. The comparison of a few passages will make apparent that an obligation rests on one author or the other, or on both.

[1] *Wks. of Ben Jonson* 1. xliv.
[2] *Eng. Elements in Jonson's Early Comedy*, pp. 268-72.
[3] *Tudor Drama*, p. 411, note.

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Cyn. Rev.	*Timon.*
Asotus. And withall, you may tell him what my father was, and how well he left me, and that I am his heire. 1. 4. 69, 70.	*Gelasimus.* Salute him in my name; h'st, thou may'st tell him, yf thou wilt, how rich my ffather was. 1. 4, p. 12.
Asotus. O gods! I'de give all the world (if I had it) for abundance of such acquaintance. 1. 4. 74-5.	*Gelasimus.* Good gods, how earnestlie doe I desire his ffellowshipp! was I e're soe shamefac't? 1. 4, p. 12.
Amorphus. Since I trode on this side the *Alpes*, I was not so frozen in my invention. 1. 4. 79-80.	
Amorphus. Faine to have seene him in *Venice*, or *Padua*? or some face neere his in similitude? 't is too pointed, and open. 1. 4. 86-8.	*Pseudocheus.* What shall I saye? I saw his face at Thebes or Sicilie? 1. 4, p. 12.
Asotus (*after they have exchanged hats*). Slid, this is not worth a crowne, and mine cost mee eight but this morning. 1. 4. 179-80.	*Pseudocheus* (*after they have exchanged rings*). By Jove, my ringe is made of brasse, not gould. 1. 4, p. 15.
Amorphus (*after Echo has fled from him*). I am a *Rhinoceros*, if I had thought a creature of her *symmetry*, could have dar'd so improportionable, and abrupt a digression. . . . What should I inferre? If my behaviours had beene of a cheape or customarie garbe; my accent, or phrase vulgar, my garments trite; my countenance illiterate; . . . then I might . . . have suspected my faculties: but (knowing my selfe an essence so sublimated, etc. 1. 3. 17 ff.	*Gelasimus* (*after Callimela has rejected him*). Soe the gods love mee, I doe nothing see that this fonde foolishe girle can blame in mee: I am not redde hair'd, and I am noe dwarfe; what, then, can shee dislike? are my palmes dry? Am I not a gentleman by descent? Am I not riche enough? . . . Am I a foole? my braines howere they are, I knowe them well; I am noe foole or asse. 3. 3, p. 49.

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If we do not accept the theory of a common source, the chances seem about evenly balanced as to whether Jonson or the author of *Timon* was the imitator. Dyce supposes *Timon* to have been 'written or transcribed about the year 1600,' but this is, of course, a mere conjecture, and cannot aid us in determining whether or not it was prior to *Cynthia's Revels*. Its style suggests a somewhat earlier date; and the fact that it is apparently an academic play, and was not printed, does not seem to have precluded Shakespeare from a knowledge of it,[1] so that it is conceivable that Jonson also knew of it. Indeed, one writer[2] is inclined, by the nature of the play itself, to believe 'that it was written for presentation in London.' On the other hand, the fact that Jonson never, so far as we know, made such extensive direct borrowings from any piece of contemporary literature leads one to doubt whether he would have done so in this case, thereby exposing himself to just charges of plagiarism at a time when he realized that his enemies were particularly active.

F. Criticisms

Gifford (*Wks.* 2. 361–2): The characters are well drawn, and well supported; and the influence of the Fountain of Self-love upon their natural vanity is pleasantly described: but they have little bearing upon one another; while the plot of the drama is so finely spun that no eye perhaps but Jonson's has ever been able to trace it. The gradual decline of interest from *Every Man in his Humour*

[1] Wright, *Authorship of Timon of Athens*, pp. 17-22.

[2] J. Q. Adams, 'The Timon Plays,' *Journal of Eng. and Germ. Phil.*, Oct., 1910, p. 511.

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to the present play, is as striking as it is mortifying, especially as the author appears to have spared no pains, and even to have exhibited more neatness of style, and perhaps more force of expression. . . . The fulsome compliments paid to the "obdurate" virgin of threescore and ten, the hoary-headed Cynthia of Whitehall, must have appeared infinitely ridiculous, if the frequency of the practice had not utterly taken away the sense of derision. Yet Jonson must not be without his peculiar praise. The language of the time was grossly adulatory; and from Spenser to the meanest scribbler, our poet was almost the only one who interspersed salutary counsels among his flatteries.

Ward (*Hist. Eng. Dram. Lit.* 2. 353–5): While the intention of the play is obvious—viz., an appeal from the bad taste in fashion to the sovereign authority of good taste and to the judgment of an unprejudiced audience—the dramatic execution of the design is, to say the least, perplexingly elaborate and intolerably lengthy. The plot, such as it is, lies buried beneath the characters, while the characters are buried beneath the dialogue, which in its turn largely consists of speeches of interminable length. It is equally difficult to understand how, as seems to have been the case, the audience should have borne with satisfaction so portentous a tax upon their attention, and how the Children of the Chapel, who performed the play, should have been able to get their parts by heart. The comedy begins briskly enough with an Induction of great vivacity and humour, contrived between the children-actors in their own characters; and the first act, which prepares what plot there is to be found in the play, moves with comparative rapidity. The resurrection of Echo, indeed, although it cannot be supposed to have been introduced with the intention of

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satirising the frequent use of this mythological figure, has no real connexion with the action. Asotus and Amorphus, who are introduced in this act, remind us of Master Stephen and Bobadil; and are by far the best characters in the play. The second act, however, instead of making any real progress in the plot, adds a large number of new characters which are described rather than worked into the texture of the play; and as it drags its slow length along, it becomes little more than a picture of manners, so elaborately exaggerated that, though full of humorous touches, it cannot be described as anything but a caricature. Thus in this curious play Jonson allowed the theory of comedy which he had conceived, and which he here repeats, to carry him into an extreme not less objectionable than its opposite, with which he found fault. In other words, *Cynthia's Revels* may be more truly designated a 'comical satire' on the vagaries of preposterous tastes than even a comedy of manners, while it cannot take rank as a comedy of character.

Swinburne (*A Study of Ben Jonson*, pp. 19–21): That any audience should have sat out the five undramatic acts of this 'dramatic satire' is as inconceivable as that any reader, however exasperated and exhausted by its voluminous perversities, should fail to do justice to its literary merits; to the vigour and purity of its English, to the masculine refinement and the classic straightforwardness of its general style. There is an exquisite song in it, and there are passages—nay, there are scenes—of excellent prose: but the intolerable elaboration of pretentious dullness and ostentatious ineptitude for which the author claims not merely the tolerance or the condonation which gratitude or charity might accord to the misuse or abuse of genius, but the acclamation due to its exercise and the applause demanded by its triumph

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le nœud de la pièce; c'est lui qui amène Cynthia sur le théâtre, venge Crités des insultes des sots et démasque l'indignité des courtisans ridicules. La pièce serait donc un masque, précédé d'un prologue; mais le masque a cinq pages et le prologue une cinquantaine, et l'on y voit se dérouler toute la journée de chacun des personnages que les fêtes du soir doivent réunir. Cette étrange construction laisse à désirer.

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CYNTHIAS REVELS

OR

The Fountayne of selfe-Loue

TEXT

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EDITOR'S NOTE

My text is that of the edition of 1616. A copy found in the Yale University Library forms the basis, certain less corrected sheets having been replaced by sheets from other impressions which show a higher state of correction; a full discussion of the method employed in the preparation of the text is found in the Introduction, under Remarks on the Variations in the Impressions of the Folio, pages xii–xvii. The folio variants, and a few typographical errors which have been corrected, are recorded in the textual notes printed after the text. The footnotes to the text include variants of a more important nature: all quarto differences in form; readings from later editions which may be viewed as emendations; and a few other suggestive changes, as well as the more important stage-directions added by Gifford. My procedure in recording only a very few readings from later editions is explained in the Introduction, under Subsequent Editions, pages xvii ff.

Q = Quarto, 1601
1640 = Second Folio, 1640
1692 = Third Folio, 1692
1716 = Booksellers' edition of 1716
W = Whalley's edition of 1756
G = Gifford's edition of 1816

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THE FOVNTAINE OF SELFE-LOVE.

Or

CYNTHIAS REVELS.

As it hath beene ſundry times *priuately acted in the* Black-Friers *by the* Children *of her* Maieſties *Chappell.*

Written by BEN: IOHNSON.

Quod non dant Proceres, dabit Hiſtrio.

Haud tamen inuideas vati, quem pulpita paſcunt.

Imprinted at London for *Walter Burre*, and are to be *ſolde at his ſhop in Paules Church-yard, at the ſigne* of the Flower de-Luce and Crowne. 1601.

Quarto Title-page.

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The Persons of the Play.

CYNTHIA.

MERCVRY.	CVPID
HESPERVS.	ECHO.
CRITES.	ARETE.
AMORPHVS.	PHANTASTE.
ASOTVS.	ARGVRION.
HEDON.	PHILAVTIA.
ANAIDES.	MORIA.
MORPHIDES.	COS.
PROSAITES.	GELAIA.
MORVS.	

PHRONESIS. } Mutes.
THAVMA. }
TIME. }

THE SCENE.

GARGAPHIE.

The number and names of *the Actors Q* *The characters are numbered in Q* CRITES] *Criticus (so also in all subsequent cases.) Q* MORPHIDES] *om. Q* *THE SCENE.* GARGAPHIE. *om. Q*

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[1

CYNTHIAS REVELS.

After the second sounding.

INDVCTION.

BY THREE OF THE CHILDREN.

PRay you away; why fellowes? Gods so? what doe you meane?

2. Mary that you shall not speake the *Prologue*, sir.

3. Why? doe you hope to speake it?

2. I, and I thinke I haue most right to it: I am sure I studied it first.

3. That's all one, if the Authour thinke I can speake it better.

1. I pleade possession of the cloake: Gentles, your suffrages I pray you.

¶ Why *Children*, are you not asham'd? come in there. *Within.*

3. Slid, I'le play nothing i' the Play: vnlesse I speake it.

1. Why, will you stand to most voices of the gentlemen? let that decide it.

CYNTHIAS . . . *sounding.*] *om. Q* *Q reads*: *AD LECTOREM* Nasutum volo, nolo polyposum. INDVCTION.] Præludium. *Q* BY THREE] Enter three *Q* The Stage. Enter three of the *Children* struggling. *G* 1 Pray] 1. *Pray Q* fellowes] Children *Q* 13 I pray you] *for Gods sake Q* 14 ¶] *om. Q*

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3. O no, sir gallant; you presume to haue the start of vs there, and that makes you offer so prodigally.

1. No, would I were whipt, if I had any such thought: trie it by lots either.

2. Faith, I dare tempt my fortune in a greater venter then this.

3. Well said, resolute *Iacke*, I am content too: so wee draw first. Make the cuts.

1. But will you not snatch my cloake, while I am stooping?

3. No, we scorne treacherie.

2. Which cut shall speake it?

3. The shortest.

1. Agreed. Draw. The shortest is come to the [182] shortest. *Fortune* was not altogether blind in this. Now, sir, I hope I shall goe forward without your enuie.

2. A spite of all mischieuous lucke! I was once plucking at the other.

3. Stay, *Iacke*: Slid, I'le doe somewhat now afore I goe in, though it be nothing but to reuenge my selfe on the Authour: since I speake not his *Prologue*. Ile goe tell all the argument of his play aforehand, and so stale his inuention to the auditorie before it come forth.

At the breaches in this speech following, the other two interrupt him, still.

1. O, doe not so.

2. By no meanes.

3. First, the title of his play is CYNTHIAS *Reuels*, as any man (that hath hope to bee saued by his booke) can witnesse; the *Scene*, GARGAPHIE: which I doe vehemently suspect for some fustian countrie, but let that vanish. Here, is the court of CYNTHIA, whither hee brings CVPID (trauailing on foot) resolu'd to turne

19 prodigally] *bountifully Q* 31 *draw.* [they draw cuts.] *G* 33 sir] Children *Q* 38 on] *of Q* 43 (*margin*) *interrupt him, still*] Boyes interrupt him *Q* 43 3 Child [Advancing to the front of the Stage.] *G* 45 *GARGAPHIA Q*

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igall, makes her dote vpon him, giue him iewels, bracelets, carkenets, &c. all which (hee most ingeniously departs withall) to be made knowne to the other ladies and gallants; and in the heat of this, increases his traine with the *foole* to follow him, aswell as the *begger*.———By this time, your *begger* begins to waite close, who is return'd with the rest of his fellow bottlemen.———There they all drinke, saue ARGVRION, who is falne into a sodaine apoplexie.———

[183] 1. Stop his mouth.

3. And then, there's a retired scholler there, you would not wish a thing to be better contemn'd of a societie of gallants, then it is: and hee applies his seruice (good gentleman) to the ladie ARETE, or *vertue*, a poore *Nymph* of CYNTHIAS traine, that's scarce able to buy her selfe a gowne, you shall see her play in a blacke robe anon: A creature, that (I assure you) is no lesse scorn'd, then himselfe. Where am I now? at a stand?

2. Come, leaue at last, yet.

3. O, the night is come, (t'was somewhat darke, mee thought) and CYNTHIA intends to come forth: (That helps it a little yet.) All the courtiers must prouide for *reuels*; they conclude vpon a *Masque*, the deuice of which, is———(what, will you rauish mee?) that each of these vices, being to appeare before CYNTHIA, would seeme other then indeed they are: and therefore assume the most neighbouring vertues as their masking habites.——(I'lde crie, a rape, but that you are children.)

2. Come, wee'le haue no more of this anticipation: to giue them the inuentorie of their cates aforehand, were the discipline of a tauerne, and not fitting this presence.

1. Tut, this was but to shew vs the happinesse of his memorie. I thought at first, he would haue plaid the

84 *Foole (*margin*: *Morus) Q* 90 *Scholler (*margin*: *Criticus) Q*

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ignorant critique with euerie thing, along as he had gone, I expected some such deuice.

3. O, you shall see me doe that, rarely, lend me thy cloake.

1. Soft, sir, you'le speake my *Prologue* in it.

3. No, would I might neuer stirre then.

2. Lend it him, lend it him.

1. Well, you haue sworne.

3. I haue. Now, sir, suppose I am one of your gentile auditors, that am come in (hauing paid my monie at the doore, with much adoe) and here I take my place, and sit downe: I haue my three sorts of tabacco in my pocket, my light by me, and thus I beginne. By this light, I wonder that any man is so mad, to come to see these rascally *Tits* play here———They doe act like so manie *wrens*, or *pis-mires*———not the fift part of a good face amongst them all———And then their *musicke* is abominable———able to stretch a mans eares worse then tenne———pillories, and their ditties———most lamentable things, like the pittifull fellowes that make them———Poets. By this vapour, and 'twere not for tabacco———I thinke——— the verie stench of 'hem would poison mee, I should not dare to come in at their gates———A man were better visit fifteene jailes,———or a dozen or two of hospitals ———then once aduenture to come neere them. How is't? Well? *At the breaches he takes his tabacco.*

1. Excellent: giue mee my cloake.

3. Stay; you shall see me doe another now: but a more sober, or better-gather'd gallant; that is (as it may bee thought) some friend, or wel-wisher to the house: And here I enter.

1. What? vpon the stage, too? [184]

120 [Gives him the cloak. *G* 125 this light] *Gods so Q*
127 (*margin*) *At . . . tabacco.*] *om. Q* 132 this vapour] *Gods lid Q*

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2. Yes: and I step forth like one of the children, and aske you, Would you haue a stoole, sir?

3. A stoole, boy?

2. I, sir, if youle giue me six pence, Ile fetch you one.

3. For what I pray thee? what shall I doe with it?

2. O lord, sir! will you betraie your ignorance so much? why throne your selfe in state on the stage, as other gentlemen vse, sir.

3. Away, wagge; what, would'st thou make an implement of me? Slid the boy takes me for a piece of *perspectiue* (I hold my life) or some silke cortaine, come to hang the stage here! sir cracke, I am none of your fresh pictures, that vse to beautifie the decaied dead arras, in a publike theatre.

2. Tis a signe, sir, you put not that confidence in your good clothes, and your better face, that a gentleman should doe, sir. But I pray you sir, let mee bee a suter to you, that you will quit our stage then, and take a place, the play is instantly to beginne.

3. Most willingly, my good wag: but I would speake with your Authour, where's he?

2. Not this way, I assure you, sir: wee are not so officiously befriended by him, as to haue his presence in the tiring-house, to prompt vs aloud, stampe at the booke-holder, sweare for our properties, curse the poore tire-man, raile the musicke out of tune, and sweat for euerie veniall trespasse we commit, as some Authour would, if he had such fine engles as we. Well, tis but our hard fortune.

3. Nay, cracke, be not dis-heartned.

2. Not I, sir; but if you please to conferre with our Author, by atturney, you may, sir: our proper selfe here, stands for him.

146 a stoole] Stoole *Q* 150 lord] *God Q*

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3. Troth, I haue no such serious affaire to negotiate with him, but what may verie safely bee turn'd vpon thy trust. It is in the generall behalfe of this faire societie here, that I am to speake, at least the more iudicious part of it, which seemes much distasted with the immodest and obscene writing of manie, in their playes. Besides, they could wish, your *Poets* would leaue to bee promoters of other mens iests, and to way-lay all the stale *apothegmes*, or olde bookes, they can heare of (in print, or otherwise) to farce their *Scenes* withall. That they would not so penuricusly gleane wit, from euerie laundresse, or hackney-man, or deriue their best grace (with seruile imitation) from common stages, or obseruation of the companie they conuerse with; as if their inuention liu'd wholy vpon another mans trencher. Againe, that feeding their friends with nothing of their owne, but what they haue twice or thrice cook'd, they should not wantonly giue out, how soone they had drest it; nor how manie coaches came to carrie away the broken-meat, besides hobbie-horses, and foot-cloth nags.

2. So, sir, this is all the reformation you seeke?

3. It is: doe not you thinke it necessarie to be practiz'd, my little wag? [185]

2. Yes, where any such ill-habited custome is receiu'd.

3. O (I had almost forgot it too) they say, the *vmbræ*, or ghosts of some three or foure playes, departed a dozen yeeres since, haue bin seene walking on your stage heere: take heed, boy, if your house bee haunted with such *hob-goblins*, t'will fright away all your spectators quickly.

2. Good, sir, but what will you say now, if a *Poet* (vntoucht with any breath of this disease) find the tokens vpon you, that are of the auditorie? As some one ciuet-wit among you, that knowes no other learning, then the

201 where] *where there is Q* is] *om. Q* 208 the] *Gods Q*

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price of satten and vellets; nor other perfection, then the wearing of a neat sute; and yet will censure as desperately as the most profess'd *critique* in the house: presuming, his clothes should beare him out in't. Another (whom it hath pleas'd nature to furnish with more beard, then braine) prunes his mustaccio, lisps, and (with some score of affected othes) sweares downe all that sit about him; *That the old Hieronimo*, (as it was first acted) *was the onely best, and iudiciously pend play of Europe.* A third great-bellied juggler talkes of twentie yeeres since, and when MONSIEVR was heere, and would enforce all wits to bee of that fashion, because his doublet is still so. A fourth miscals all by the name of fustian, that his grounded capacitie cannot aspire to. A fift, only shakes his bottle-head, and out of his corkie braine, squeezeth out a pittiful-learned face, and is silent.

3. By my faith, *Iacke*, you haue put mee downe: I would I knew how to get off with any indifferent grace. Heere, take your cloke, and promise some satisfaction in your *Prologue*, or (I'le be sworne) wee haue marr'd all.

2. Tut, feare not, child, this wil neuer distaste a true sense: Be not out, and good enough. I would thou hadst some sugar-candied, to sweeten thy mouth.

The third sounding.

PROLOGVE.

IF gracious silence, sweet attention,
Quicke sight, and quicker apprehension,
(The lights of iudgements throne) shine any where;
Our doubtfull authour hopes this is their sphere.
And therefore opens he himselfe to those;

221 *Witte Q* 230 Exit. *Q* 231 child] Sall *Q* 233 Exit. *Q*
The ... PROLOGVE.] *Prologus. Q*

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To other weaker beames, his labours close:
As loth to prostitute their virgin straine,
To eu'rie vulgar, and adult'rate braine.
In this alone, his MVSE her sweetnesse hath,
Shee shunnes the print of any beaten path;
And proues new wayes to come to learned eares:
Pied ignorance she neither loues, nor feares.
Nor hunts she after popular applause, [186]
Or fomie praise, that drops from common iawes:
The garland that she weares, their hands must twine,
Who can both censure, vnderstand, define
What merit is: Then cast those piercing raies,
Round as a crowne, in stead of honour'd bayes,
About his *poesie*; which (he knowes) affoords
Words, aboue action: matter, aboue words.

Act I. *Scene* I.

CVPID, MERCVRIE.

VVHo goes there?

MER. Tis I, blind archer.

CVP. Who? MERCVRIE?

MER. I.

CVP. Farewell.

MER. Stay, CVPID.

CVP. Not in your companie, HERMES, except your hands were riuetted at your backe.

MER. Why so, my little rouer?

CVP. Because I know, you ha' not a finger, but is as long as my quiuer (cousin MERCVRIE) when you please to extend it.

MER. Whence deriue you this speech, boy?

20 *Exit.* Q *Actus Primus, Scena prima.* Q *A Grove and Fountain. Enter* CUPID, *and* MERCURY *with his caduceus, on different sides.* G

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CVP. O! tis your best politie to be ignorant. You did neuer steale MARS his sword out of the sheath, you? nor NEPTVNES trident? nor APOLLOES bow? no, not you? Alas, your palmes (IVPITER knowes) they are as tender as the foot of a foundred nagge, or a ladies face new *mercuried*, the'ile touch nothing.

MER. Goe too (infant) you'le be daring still.

CVP. Daring? O IANVS! what a word is there? why, my light fether-heel'd couss', what are you? any more then my vncle IOVES pandar, a lacquey, that runnes on errands for him, and can whisper a light message to a loose wench with some round volubilitie, wait mannerly at a table with a trencher, and warble vpon a crowde a little, fill out *nectar*, when *Ganimed's* away, one that sweeps the *Gods* drinking roome euery morning, and sets the cushions in order againe, which they threw one at anothers head ouer-night, can brush the carpets, call the stooles againe to their places, play the cryer of the court with an audible voice, and take state of a *President* vpon you at wrestlings, pleadings, negotiations, &c. Here's the catalogue o'your imploiments now. O no, I erre, you haue the marshalling of all the ghosts too, that passe the *stygian* ferrie, and I suspect you for a share with the old sculler there, if the
[187] truth were known; but let that scape. One other peculiar vertue you possesse, in lifting, or *lieger-du-maine*, (which few of the house of heau'n haue else besides) I must confesse. But (mee thinkes) that should not make you put that extreme distance twixt your selfe and others, that we should be said to ouerdare in speaking to your nimble *deitie*? So HERCVLES might challenge prioritie of vs both, because he can throw the barre farther, or lift more

14 policie *Q* 25 mannerly] *om.* *Q* 26 and warble] warble *G* 27 fill ... away] *om.* *Q* fill] and fill *G* 30-33 can ... &c. *om.* *Q* 33 o'] of all *Q* 40 put that] set such an *Q* 43 a priority *Q*

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ioyn'd stooles at the armes end, then we. If this might carry it, then wee who haue made the whole bodie of diuinitie tremble at the twang of our bow, and enforc'd SATVRNIVS himselfe to lay by his curl'd front, thunder, and three-fork'd fires, and put on a masking sute, too light for a reueller of eighteene, to be seene in———

MER. How now! my dancing braggart in *decimo-sexto*! charme your skipping tongue, or I'le———

CVP. What? vse the vertue of your snakie tip-staffe there vpon vs?

MER. No, boy, but the smart vigor of my palme about your eares. You haue forgot since I tooke your heeles vp into aire (on the very houre I was borne) in sight of all the bench of *deities*, when the siluer roofe of the *Olympian* palace rung againe with applause of the fact.

CVP. O no, I remember it freshly, and by a particular instance; for my mother VENVS (at the same time) but stoopt to imbrace you, and (to speake by *metaphore*) you borrowed a girdle of hers, as you did IOVES scepter (while hee was laughing) and would haue done his thunder too, but that 'twas too hot for your itching fingers.

MER. Tis well, sir.

CVP. I heard, you but look't in at VULCANS forge the other day, and intreated a paire of his new tongs along with you, for companie: Tis ioy on you (yfaith) that you will keepe your hook'd tallons in practice with any thing. S'light, now you are on earth, wee shall haue you filch spoones and candle-sticks, rather then faile: pray IOVE the perfum'd courtiers keepe their casting-bottles, pick-toothes, and shittle-cocks from you; or our more ordinarie gallants their tabacco-boxes, for I am strangely iealous of your nailes.

MER. Ne're trust me, CVPID, but you are turn'd a

55 stretcht vigor of mine arme *Q* 59 with the *Q*

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most acute gallant of late, the edge of my wit is cleere taken off with the fine and subtile stroke of your thin-ground tongue, you fight with too poinant a phrase, for me to deale with.

CVP. O HERMES, your craft cannot make me confident. I know my owne steele to bee almost spent, and therefore intreate my peace with you, in time: you are too cunning for mee to incounter at length, and I thinke it my safest ward to close.

MER. Well, for once, I'le suffer you to winne vpon mee, wagge, but vse not these straines too often, they'le stretch my patience. Whither might you march, now?

CVP. Faith (to recouer thy good thoughts) I'le discouer my whole proiect. The Huntresse, and Queene of [188] these groues, DIANA (in regard of some black and enuious slanders hourely breath'd against her, for her diuine iustice on ACTEON, as shee pretends) hath here in the vale of *Gargaphy*, proclaim'd a solemne reuells, which (her god-head put off) shee will descend to grace, with the full and royall expence of one of her cleerest moones: In which time, it shall bee lawfull for all sorts of ingenuous persons, to visit her palace, to court her NYMPHES, to exercise all varietie of generous and noble pastimes, as well to intimate how farre shee treads such malicious imputations beneath her, as also to shew how cleere her beauties are from the least wrinckle of austerity, they may be charg'd with.

MER. But, what is all this to CVPID?

CVP. Here doe I meane to put off the title of a god, and take the habite of a page, in which disguise (during the *interim* of these reuells) I will get to follow some one of DIANAES maides, where (if my bow hold, and my shafts flie but with halfe the willingnesse, and aime they are

78 cleere] clean *G* 87 winne vpon] come within *Q*
95-6 (her . . . off)] *om. Q* 96 descend to] *om. Q*

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directed) I doubt not, but I shall really redeeme the minutes I haue lost, by their so long and ouer-nice proscription of my *deitie*, from their court.

MER. Pursue it (diuine CVPID) it will be rare.

CVP. But will HERMES second me?

MER. I am now to put in act, an especiall designement from my father IOVE, but that perform'd, I am for any fresh action that offers it selfe.

CVP. Well, then we part.

MER. Farewell, good wag.

Now, to my charge, ECCHO, faire ECCHO, speake,
Tis MERCVRIE, that calls thee, sorrowfull *Nymph*,
Salute me with thy repercussiue voice,
That I may know what cauerne of the earth
Containes thy ayrie spirit, how, or where
I may direct my speech, that thou maist heare.

Act I. *Scene* II.

ECCHO, MERCVRIE.

HEre.

MER. So nigh?

ECC. I.

MER. Know (gentle soule) then, I am sent from IOVE,
Who (pittying the sad burthen of thy woes,
Still growing on thee, in thy want of wordes,
To vent thy passion for NARCISSVS death)
Commands, that now (after three thousand yeeres,
Which haue beene exercis'd in IVNOES spight)
Thou take a corporall figure, and ascend,
Enricht with vocall, and articulate power.
Make haste, sad *Nymph*, thrice shall my winged rod

119 *Exit. Q* *SCENA. 2. Q* *Act . . .* MERCVRIE.] *om. G*
1 *Echo. Q* *Echo* [*below*] *G* 12 shall] doth *Q*

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Strike th'obsequious earth, to giue thee way.
[189] Arise, and speake thy sorrowes, ECCHO, rise,
Here, by this fountayne, where thy loue did pine,
Whose memorie liues fresh to vulgar fame,
Shrin'd in this yellow flowre, that beares his name.
ECC. His name reuiues, and lifts me vp from earth.
O, which way shall I first conuert my selfe?
Or in what moode shall I assay to speake,
That (in a moment) I may be deliuered
Of the prodigious griefe I goe withall?
See, see, the mourning fount, whose springs weepe yet,
Th'vntimely fate of that too beauteous boy,
That trophæe of selfe-loue, and spoile of nature,
Who (now transform'd into this drouping flowre)
Hangs the repentant head, back from the streame,
As if it wish'd, would I had neuer look'd
In such a flattering mirrour. O NARCISSVS,
Thou that wast once (and yet art) my NARCISSVS;
Had ECCHO but beene priuate with thy thoughts,
Shee would haue dropt away her selfe in teares,
Till shee had all turn'd water, that in her,
(As in a truer glasse) thou mightst haue gaz'd,
And seene thy beauties by more kind reflection:
But selfe-loue neuer yet could looke on truth,
But with bleard beames; slieke flatterie and shee
Are twin-borne sisters, and so mixe their eyes,
As if you seuer one, the other dies.
Why did the gods giue thee a heau'nly forme,
And earthy thoughts, to make thee proud of it?
Why, doe I aske? Tis now the knowne disease
That beautie hath, to beare too deepe a sense
Of her owne selfe-conceiued excellence.
O, hadst thou knowne the worth of heau'ns rich gift,

18 *Ascendit Q* 23 spring weepes *Q*

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Thou wouldst haue turn'd it to a truer vse,
And not (with staru'd, and couetous ignorance)
Pin'd in continuall eying that bright gem,
The glance whereof to others had beene more,
Then to thy famisht mind the wide worlds store:
"So wretched is it to be meerely rich.
Witnesse thy youths deare sweets, here spent vntasted,
Like a faire taper, with his owne flame wasted.
MER. ECCHO, be briefe, SATVRNIA is abroad,
And if shee heare, sheele storme at IOVES high will.
ECC. I will (kind MERCVRIE) be briefe as time.
Vouchsafe me, I may doe him these last rites,
But kisse his flowre, and sing some mourning straine
Ouer his watrie hearse. MER. Thou dost obtaine. [190]
I were no sonne to IOVE, should I denie thee.
Begin, and (more to grace thy cunning voice)
The humorous aire shall mixe her solemne tunes,
With thy sad words: strike musicque from the spheares,
And with your golden raptures swell our eares.

SONG.

SLow, slow, fresh fount, keepe time with my salt teares;
Yet slower, yet, ô faintly gentle springs:
List to the heauy part the musique beares,
"Woe weepes out her diuision, when shee sings.
Droupe hearbs, and flowres;
Fall griefe in showres;
"Our beauties are not ours:
O, I could still
(Like melting snow vpon some craggie hill,)
drop, drop, drop, drop,
Since natures pride is, now, a wither'd daffodill.

47 staru'd] leane *Q* SONG.] Cant. *Q* ECHO [*accompanied.*] *G*

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MER. Now, ha' you done?
ECC. Done presently (good HERMES) bide a little,
Suffer my thirstie eye to gaze a while,
But e'ene to taste the place, and I am vanisht.
MER. Forgoe thy vse, and libertie of tongue,
And thou maist dwell on earth, and sport thee there.
ECC. Here yong ACTEON fell, pursu'de, and torne
By CYNTHIA'S wrath (more eager, then his hounds)
And here, (ay me, the place is fatall) see
The weeping NIOBE, translated hither
From *Phrygian* mountaines: and by PHŒBE rear'd
As the proud trophæe of her sharpe reuenge.
MER. Nay, but heare.
ECC. But here, O here, the *Fountayne* of *selfe-Loue*,
In which LATONA, and her carelesse *Nymphs*,
(Regardles of my sorrowes) bathe themselues
In hourely pleasures. MER. Stint thy babling tongue;
Fond ECCHO, thou prophan'st the grace is done thee:
So idle worldlings (meerely made of voice)
Censure the powers aboue them. Come, away,
IOVE calls thee hence, and his will brookes no stay.
ECC. O, stay: I haue but one poore thought to clothe
In ayrie garments, and then (faith) I goe.
Henceforth, thou trecherous, and murthering spring,
Be euer call'd the *Fountayne* of *selfe-Loue*:
And with thy water let this curse remaine,
[191] (As an inseparate plague) that who but tastes
A drop thereof, may, with the instant touch,
Grow dotingly enamor'd on themselues.
Now, HERMES, I haue finisht. MER. Then thy speech,
Must here forsake thee, ECCHO, and thy voice
(As it was wont) rebound but the last wordes.
Farewell. ECC. Well.

84 ay] ah *G* 102 taste *G* 108 *Exit. Q*

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MER. Now, CVPID, I am for you, and your mirth,
To make me light before I leaue the earth.

Act I. *Scene* III.

AMORPHVS, ECCHO, MERCVRIE.

DEare sparke of beautie, make not so fast away.
ECC. Away.
MER. Stay, let me obserue this portent yet.
AMO. I am neither your *Minotaure*, nor your *Centaure*, nor your *Satyre*, nor your *Hyæna*, nor your *Babion*, but your mere trauailer, beleeue me.
ECC. Leaue me.
MER. I guess'd it should bee some trauailing motion pursude ECCHO so.
AMO. Know you from whom you flie? or whence?
ECC. Hence.
AMO. This is somewhat aboue strange! a *Nymph* of her feature, and lineament, to be so preposterously rude! well, I will but coole my selfe at yon' spring, and follow her.
MER. Nay, then I am familiar with the issue: I'le leaue you too.
AMO. I am a *Rhinoceros*, if I had thought a creature of her *symmetry*, could haue dar'd so improportionable, and abrupt a digression. Liberall, and diuine fount, suffer my prophane hand to take of thy bounties. By the puritie of my taste, here is most *ambrosiacke* water; I will sup of it againe. By thy fauour, sweet fount. See, the water (a more running, subtile, and humorous *Nymph* then shee)

109 MER.] *om. Q* *SCENA.* 3 *Q* *Act* ... MERCVRIE.] *Enter* AMORPHUS *hastily. G* 1 *Amo. Q* 11 *Exit. Q* 16 *Exit. Q* 18. would *Q* 20 bounties. [*takes up some of the water.*] *G*

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permits me to touch, and handle her. What should I inferre? If my behauiours had beene of a cheape or customarie garbe; my accent, or phrase vulgar; my garments trite; my countenance illiterate; or vnpractiz'd in the encounter of a beautifull and braue-attir'd peece; then I might (with some change of colour) haue suspected my faculties: but (knowing my selfe an essence so sublimated, and refin'd by trauell; of so studied, and well exercis'd a gesture; so alone in fashion; able to tender the face of any states-man liuing; and to speake the mere extraction of language; one that hath now made the sixth returne vpon venter; and was your first that euer enricht his countrey with the true lawes of the *duello*; whose *optiques* haue drunke the spirit of beautie, in some eight score and eighteen Princes courts, where I haue resided, and beene [192] there fortunate in the *amours* of three hundred fortie and fiue ladies (all nobly, if not princely descended) whose names I haue in catalogue; to conclude, in all so happy, as euen admiration her selfe doth seeme to fasten her kisses vpon me: Certes, I doe neither see, nor feele, nor taste, nor sauour the least steame, or fume of a reason, that should inuite this foolish fastidious *Nymph*, so peeuishly to abandon me. Well, let the memorie of her fleet into aire; my thoughts and I am for this other element, water.

Act I. *Scene* IIII.

CRITES, ASOTVS, AMORPHVS.

VVHat! the wel-dieted AMORPHVS become a water-drinker? I see he meanes not to write verses then.

ASO. No, CRITES? why?

32 tender] make *Q*, render *1640—G* 40 if not princely] *om. Q* *SCENA.* 4. *Q* *Act* ... AMORPHVS] *Enter* CRITES *and* ASOTVS. *G* 1 *Crit. Q*

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CRI. Because———*Nec placere diu, nec viuere carmina possunt, quæ scribuntur aquæ potoribus.*

AMO. What say you to your HELICON?

CRI. O, the MVSES well! that's euer excepted.

AMO. Sir, your MVSES haue no such water, I assure you; your *nectar*, or the iuyce of your *nepenthe* is nothing to it; tis aboue your *metheglin*, beleeue it.

ASO. *Metheglin*! what's that, sir? may I be so audacious to demand?

AMO. A kind of *greeke* wine I haue met with, sir, in my trauailes: it is the same that DEMOSTHENES vsually drunke, in the composure of all his exquisite, and melli-fluous orations.

CRI. That's to be argued (AMORPHVS) if we may credit LVCIAN, who in his *Encomio Demosthenis* affirmes, hee neuer drunke but water in any of his compositions.

AMO. LVCIAN is absurd, hee knew nothing: I will beleeue mine owne trauailes, before all the LVCIANS of *Europe*. He doth feed you with fittons, figments, and leasings.

CRI. Indeed (I thinke) next a trauailer, he do's prettily well.

AMO. I assure you it was wine, I haue tasted it, and from the hand of an *Italian Antiquarie*, who deriues it authentically from the Duke of *Ferrara's* bottles. How name you the gentleman you are in ranke with there, sir?

CRI. Tis ASOTVS, sonne to the late deceas'd PHILARGYRVS the citizen.

AMO. Was his father of any eminent place, or meanes?

CRI. He was to haue beene *Prætor* next yeere.

AMO. Ha! A prettie formall yong gallant, in good sooth: pitty, he is not more gentilely propagated. Harke you, CRITES, you may say to him, what I am, if you

4 *Nec*] *Quia nulla Q* 18 *Encomium Q* 21 my *Q*
22 fittons, figments] fictions *Q*

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please: though I affect not popularitie, yet I would be loth to stand out to any, whom you shall vouchsafe to call friend.

[193] CRI. Sir, I feare I may doe wrong to your sufficiencies in the reporting them, by forgetting or misplacing some one; your selfe can best enforme him of your selfe, sir: except you had some catalogue, or list of your faculties readie drawne, which you would request mee to shew him, for you, and him to take notice of.

AMO. This CRITES is sowre: I will thinke, sir.

CRI. Doe so, sir. O heauen! that any thing (in the likenesse of man) should suffer these rackt extremities, for the vttering of his sophisticate good parts.

ASO. CRITES, I haue a sute to you; but you must not denie mee: pray you make this gentleman and I friends.

CRI. Friends! Why? is there any difference betweene you?

ASO. No, I meane acquaintance, to know one another.

CRI. O, now I apprehend you; your phrase was without me, before.

ASO. In good faith, hee's a most excellent rare man, I warrant him!

CRI. S'light, they are mutually inamor'd by this time!

ASO. Will you, sweet CRITES?

CRI. Yes, yes.

ASO. Nay, but when? you'le defer it now, and forget it.

CRI. Why, is't a thing of such present necessitie, that it requires so violent a dispatch?

ASO. No, but (would I might neuer stirre) hee's a most rauishing man! good CRITES, you shall endeare me to you, in good faith-law.

CRI. Well, your longing shall be satisfied, sir.

43 list] Inuentory *Q* 46 sour; [*aside.*] *G* 49 [*Aside. G*
59 [*Aside. G* 67 faith-law.] faith; la! *G*

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ASO. And withall, you may tell him what my father was, and how well he left me, and that I am his heire.

CRI. Leaue it to mee, I'le forget none of your deare graces, I warrant you.

ASO. Nay, I know you can better marshall these affaires then I can—O gods! I'de giue all the world (if I had it) for abundance of such acquaintance.

CRI. What ridiculous circumstance might I deuise now, to bestow this reciprocall brace of butter-flies one vpon another?

AMO. Since I trode on this side the *Alpes*, I was not so frozen in my inuention. Let mee see: to accost him with some choice remnant of *spanish*, or *italian*? that would indifferently expresse my languages now: mary then, if he should fall out to be ignorant, it were both hard, and harsh. How else? step into some *ragioni del stato*, and so make my induction? that were aboue him too; and out of his element, I feare. Faine to haue seene him in *Venice*, or *Padua*? or some face neere his in similitude? t'is too pointed, and open. No, it must be a more queint, and collaterall deuice. As—stay: to frame some *encomiastick* speech vpon this our *Metropolis*, or the wise magistrates thereof, in which politique number, 'tis ods, but his father fill'd vp a roome? descend into a particular admiration of their iustice; for the due measuring of coales, burning of cannes, and such like? As also their religion, [194] in pulling downe a superstitious crosse, and aduancing a VENVS, or PRIAPVS, in place of it? ha? 'twill doe well. Or to talke of some hospitall, whose walls record his father a *Benefactor*? or of so many buckets bestow'd on his parish church, in his life time, with his name at length (for want of armes) trickt vpon them? Any of these? Or to praise the cleannesse of the street, wherein hee

74 I'de] i'le *Q* 77 butter-flies] Cockscombes *Q* 78 [*Aside. G* 84 *ragioni del stato*] discourse of *State Q*

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dwelt? or the prouident painting of his posts against hee should haue beene *Prætor*? or (leauing his parent) come to some speciall ornament about himselfe, as his rapier, or some other of his accoutrements? I haue it: Thanks, gracious MINERVA.

ASO. Would I had but once spoke to him, and then ———Hee comes to me.

AMO. 'Tis a most curious, and neatly-wrought band, this same, as I haue seene, sir.

ASO. O god, sir.

AMO. You forgiue the humour of mine eye, in obseruing it.

CRI. His eye waters after it, it seemes.

ASO. O lord, sir, there needes no such apologie, I assure you.

CRI. I am anticipated: they'll make a solemne deed of gift of themselues, you shall see.

AMO. Your ribband too do's most gracefully, in troth.

ASO. Tis the most gentile, and receiu'd weare now, sir.

AMO. Beleeue mee, sir (I speake it not to humour you) I haue not seene a young gentleman (generally) put on his clothes, with more iudgement.

ASO. O, tis your pleasure to say so, sir.

AMO. No, as I am vertuous (being altogether vntrauel'd) it strikes me into wonder.

ASO. I doe purpose to trauaile, sir, at spring.

AMO. I thinke I shall affect you, sir. This last speech of yours hath begun to make you deare to me.

ASO. O god, sir. I would there were any thing in mee, sir, that might appeare worthy the least worthinesse of your worth, sir. I protest, sir, I should endeuour to shew it, sir, with more then common regard, sir.

108 Hee ... me] *om.* *Q* 114 CRI. His ... seemes.] *om.* *Q* [*Aside.* *G* 118 [*Aside.* *G* 119 ribband] Rose *Q*

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CRI. O, here's rare motley, sir.

AMO. Both your desert, and your endeuours are plentifull, suspect them not: but your sweet disposition to trauaile (I assure you) hath made you another *my-selfe* in mine eye, and strooke mee inamor'd on your beauties.

ASO. I would I were the fairest lady of *France* for your sake, sir, and yet I would trauaile too.

AMO. O, you should digresse from your selfe else: for (beleeue it) your trauaile is your only thing that rectifies, or (as the *Italian* saies) *vi rendi pronto all' attioni, makes you fit for action.*

ASO. I thinke it be great charge though, sir.

AMOR. Charge? why tis nothing for a gentleman that [195] goes priuate, as your selfe, or so; my intelligence shall quit my charge at all times. Good faith, this hat hath possest mine eye exceedingly; tis so prettie, and fantastike: what? ist a beauer?

ASOT. I, sir, Ile assure you tis a beauer, it cost mee eight crownes but this morning.

AMOR. After your *French* account?

ASOT. Yes, sir.

CRIT. And so neere his head? beshrow me, dangerous.

AMOR. A verie prettie fashion (beleeue me) and a most nouel kind of trimme: your band is conceited too!

ASOT. Sir, it is all at your seruice.

AMOR. O, pardon me.

ASOT. I beseech you, sir, if you please to weare it, you shall doe mee a most infinite grace.

CRIT. S'light, will he be praisde out of his clothes?

ASOT. By heauen, sir, I doe not offer it you after the *Italian* manner; I would you should conceiue so of me.

AMOR. Sir, I shall feare to appeare rude in denying

134 [*Aside. G* 152 eight] six *Q* 153-5 *om. Q*
155 [*Aside. G* 157 band] Button *Q*

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your courtesies, especially, being inuited by so proper a distinction: may I pray your name, sir?

ASOT. My name is ASOTVS, sir.

AMOR. I take your loue (gentle ASOTVS) but let me winne you to receiue this, in exchange———

CRIT. 'Hart, they'll change doublets anon.

AMOR. And (from this time) esteeme your selfe, in the first ranke, of those few, whom I professe to loue. What make you in companie of this scholler, here? I will bring you knowne to gallants, as ANAIDES of the ordinarie, HEDON the courtier, and others, whose societie shall render you grac'd, and respected: this is a triuiall fellow, too meane, too cheape, too course for you to conuerse with.

ASOT. Slid, this is not worth a crowne, and mine cost mee eight but this morning.

CRIT. I lookt when he would repent him, he ha's begunne to bee sad a good while.

AMOR. Sir, shall I say to you for that hat? be not so sad, be not so sad: it is a relique I could not so easily haue departed with, but as the *hieroglyphicke* of my affection; you shall alter it to what forme you please, it will take any blocke; I haue receiu'd it varied (on record) to the three thousandth time, and not so few: It hath these vertues beside; your head shall not ake vnder it; nor your braine leaue you, without licence; It will preserue your complexion to eternitie; for no beame of the sunne (should you weare it vnder *Zona torrida*) hath power to approch it by two ells. It is proofe against thunder, and inchantment: and was giuen mee by a great man (in *Russia*) as an especiall-priz'd present; and constantly affirm'd to bee

170 [*They exchange beavers.* *G* 171 [*Aside.* *G* 175 of the ordinarie] *om.* *Q* 178 too cheape] *om.* *Q* 180 eight] six *Q* 184 tis *Q* 187 receiu'd ... record)] varied it my selfe *Q* 192 power] force *Q* 193 Tis *Q* 195 especially-priz'd *Q*

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the hat, that accompanied the politike VLYSSES, in his [196]
tedious, and ten yeeres trauels.

ASOT. By IOVE, I will not depart withall, whosoeuer would giue me a million.

Act I. *Scene* V.

COS, CRITICVS, AMORPHVS, ASOTVS, PROSAITES.

SAue you, sweet blouds: do's any of you want a creature, or a dependant?

CRIT. Beshrow me, a fine blunt slaue!

AMOR. A page of good timber! it will now bee my grace to entertaine him first, though I casheere him againe in priuate: how art thou cal'd?

COS. Cos, sir, Cos.

CRIT. Cos? How happily hath fortune furnisht him with a *whetstone*?

AMOR. I doe entertaine you, Cos, conceale your qualitie till wee be priuate; if your parts be worthie of me, I will countenance you; if not, catechize you: gentles, shall we goe?

ASOT. Stay, sir; Ile but entertaine this other fellow, and then———I haue a great humour to taste of this water too, but Ile come againe alone for that———marke the place. What's your name, youth?

PROS. PROSAITES, sir.

ASOT. PROSAITES? A verie fine name, CRITES? is't not?

CRIT. Yes, and a verie ancient, sir, the *begger*.

ASOT. Follow me, good PROSAITES: Let's talke.

CRIT. He will ranke euen with you (er't be long)
If you hold on your course. O vanitie,

SCENA. 5. Q 1 *Cos. Q* *Act . . .* PROSAITES.] *Enter* COS *and* PROSAITES. *G* 21 *Exeunt. Q* 22 [*Exeunt all but Crites. G*

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How are thy painted beauties doted on,
By light, and emptie ideots! how pursu'de
With open and extended appetite!
How they doe sweate, and run themselues from breath,
Rais'd on their toes, to catch thy ayrie formes,
Still turning giddie, till they reele like drunkards,
That buy the merrie madnesse of one houre,
With the long irkesomenesse of following time!
O how despisde and base a thing is a man,
If he not striue t'erect his groueling thoughts
Aboue the straine of flesh! But how more cheape
When, euen his best and vnderstanding part,
(The crowne, and strength of all his faculties)
Floates like a dead drown'd bodie, on the streame
[197] Of vulgar humour, mixt with commonst dregs?
I suffer for their guilt now, and my soule
(Like one that lookes on ill-affected eyes)
Is hurt with meere intention on their follies.
Why will I view them then? my sense might aske me
Or ist a raritie, or some new obiect,
That straines my strict obseruance to this point?
O would it were, therein I could affoord
My spirit should draw a little neere to theirs,
To gaze on nouelties: so vice were one.
Tut, she is stale, ranke, foule, and were it not
That those (that woo her) greet her with lockt eyes,
(In spight of all the impostures, paintings, drugs,
Which her bawd custome dawbes her cheekes withall)
Shee would betray, her loth'd and leprous face,
And fright th'enamor'd dotards from themselues:
But such is the peruersenesse of our nature,
That if we once but fancie leuitie,
(How antike and ridiculous so ere

33 a man] Man *Q*, man *1716—G*

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It sute with vs) yet will our muffled thought
Choose rather not to see it, then auoide it:
And if we can but banish our owne sense,
We act our mimicke trickes with that free licence,
That lust, that pleasure, that securitie,
As if we practiz'd in a paste-boord case,
And no one saw the motion, but the motion.
Well, checke thy passion, lest it grow too lowd:
"While fooles are pittied, they waxe fat, and proud.

Act II. *Scene* I.

CVPID, MERCVRY.

VVHy, this was most vnexpectedly followed (my diuine delicate MERCVRY) by the beard of IOVE, thou art a precious *deitie*.

MER. Nay, CVPID, leaue to speake improperly, since wee are turn'd cracks, let's studie to be like cracks; practise their language, and behauiours, and not with a dead imitation: act freely, carelessely, and capriciously, as if our veines ranne with quick-siluer, and not vtter a phrase, but what shall come forth steept in the verie brine of conceipt, and sparkle like salt in fire.

CVP. That's not euerie ones happinesse (HERMES) though you can presume vpon the easinesse, and dexteritie of your wit, you shall giue me leaue to be a little jealous of mine: and not desperately to hazard it after your capring humour.

MER. Nay, then, CVPID, I thinke wee must haue you [198] hood-winkt againe, for you are growne too prouident, since your eyes were at libertie.

66 *Exit. Finis Actus Primi.* Q ACTVS SECVNDVS. *SCENA. 1.* Q *The Court. Enter* CUPID *and* MERCURY *disguised as pages.* G 1 *Cup.* Q

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CVP. Not so (MERCVRY) I am still blind CVPID to thee.

MER. And what to the ladie *Nymph* you serue?

CVP. Troth, page, boy, and sirha: these are all my titles.

MER. Then thou hast not altered thy name, with thy disguise?

CVP. O, no, that had beene supererogation, you shall neuer heare your courtier call but by one of these three.

MER. Faith, then both our fortunes are the same.

CVP. Why? what parcell of man hast thou lighted on for a master?

MER. Such a one (as before I begin to decipher him) I dare not affirme to be any thing lesse then a courtier. So much hee is, during this open time of reuels, and would be longer, but that his meanes are to leaue him shortly after. His name is HEDON, a gallant wholy consecrated to his pleasures.———

CVP. HEDON? he vses much to my ladies chamber, I thinke.

MER. How is she cal'd, and then I can shew thee?

CVP. Madame PHILAVTIA.

MER. O I, he affects her verie particularly indeed. These are his graces. Hee doth (besides me) keepe a barber, and a monkie: Hee has a rich wrought wast-coat to entertaine his visitants in, with a cap almost sutable. His curtaines, and bedding are thought to bee his owne: his bathing-tub is not suspected. Hee loues to haue a fencer, a pedant, and a musician seene in his lodging a mornings.

CVP. And not a poet?

MER. Fye no: himselfe is a rimer, and that's a thought better then a poet. He is not lightly within to his mercer,

31 affirme him *Q* lesse] else *Q* 49 a thought] thought *1692—G*

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no, though he come when he takes physicke, which is commonly after his play. He beates a tailour very well, but a stocking-seller admirably: and so consequently any one hee owes monie too, that dares not resist him. Hee neuer makes generall inuitement, but against the publishing of a new sute, marie then, you shall haue more drawne to his lodging, then come to the lanching of some three ships; especially if he be furnish'd with supplies for the retyring of his old ward-robe from pawne: if not, he do's hire a stocke of apparell, and some fortie, or fiftie pound in gold, for that fore-noone to shew. He's thought a verie necessarie perfume for the presence, and for that onely cause welcome thither: sixe millaners shops affoord you not the like sent. He courts ladies with how many great horse he hath rid that morning, or how oft he hath done the whole, or the halfe *pommado* in a seuen-night before: and sometime venters so farre vpon the vertue of his pomander, that he dares tell'hem, how many shirts he has sweat at *tennis* that weeke, but wisely conceales so many dozen of bals hee is on the score. Here hee comes, that is all this.

Act II. *Scene* II. [199]

HEDON, MERCVRY, ANAIDES, GELAIA, CVPID.

BOy.

MER. Sir.

HED. Are any of the ladies in the presence?

MER. None yet, sir.

HED. Giue me some gold, more.

ANA. Is that thy boy, HEDON?

HED. I, what think'st thou of him?

65 oft he hath] oft he has *Q* *SCENA. 2. Q* *Act* ...
CVPID.] Enter HEDON, ANAIDES, *and* GELAIA. *G* 1 *Hedon. Q*

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ANA. S'hart, Il'd geld him; I warrant he has the philosophers stone.

HED. Well said, my good melancholy deuill: Sirrah, I haue deuisde one or two of the prettiest othes (this morning in my bed) as euer thou heard'st, to protest withall in the presence.

ANA. Pray thee, let's heare 'hem.

HED. Soft, thou'lt vse 'hem afore me.

ANA. No (dam'me then) I haue more othes then I know how to vtter, by this ayre.

HED. Faith, one is, *by the tip of your eare, sweet ladie.* Is't not prettie, and gentile?

ANA. Yes, for the person 'tis applyed to, a ladie. It should bee light, and———

HED. Nay, the other is better, exceeds it much: the inuention is farder fet too. *By the white valley that lies betweene the* Alpine *hils of your bosome, I protest———&c.*

ANA. Well, you trauel'd for that, HEDON.

MER. I, in a map, where his eyes were but blinde guides to his vnderstanding, it seemes.

HED. And then I haue a salutation will nicke all, by this caper: hay!

ANA. How is that?

HED. You know I call madame PHILAVTIA, my *Honour*; and shee cals me her *Ambition*. Now, (when I meet her in the presence anon) I will come to her, and say, *sweet Honour, I haue hitherto contented my sense with the lillies of your hand, but now I will taste the roses of your lip*; and (withall) kisse her: to which she cannot but blushingly answere, *nay, now you are too ambitious*. And then doe I reply; *I cannot bee too ambitious of honour, sweet ladie.* Wil't not be good? ha? ha?

ANA. O, assure your soule.

29 hay] ho *Q*

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HED. By heauen, I thinke 'twill bee excellent, and a verie politike atchiuement of a kisse.

ANA. I haue thought vpon one for MORIA, of a sodaine too, if it take.

HED. What is't, my deare inuention?

ANA. Mary, I will come to her, (and shee alwayes weares a muffe, if you bee remembred) and I will tell her, [200] *Madame, your whole selfe cannot but be perfectly wise: for your hands haue wit enough to keepe themselues warme.*

HED. Now, (before IOVE) admirable! looke, thy page takes it too, by *Phœbus*, my sweet facetious rascall, I could eate water-gruell with thee a moneth, for this iest, my deare rogue.

ANA. O, (by HERCVLES) 'tis your onely dish, aboue all your potato's, or oyster-pyes in the world.

HED. I haue ruminated vpon a most rare wish too, and the prophecie to it, but Ile haue some friend to be the prophet; as thus: *I doe wish my selfe one of my mistresse* Cioppini. Another demands, *Why would he be one of his Mistresse* cioppini? A third answeres, *Because he would make her higher.* A fourth shall say, *That will make her proud.* And a fifth shall conclude: *Then doe I prophecie, pride will haue a fall, and he shall giue it her.*

ANA. I'le be your prophet. By gods so, it will be most exquisite, thou art a fine inuentious rogue, sirrah.

HED. Nay, and I haue *poesies* for rings too, and *riddles* that they dreame not of.

ANA. Tut, they'll doe that, when they come to sleep on 'hem time enough: but were thy deuices neuer in the presence yet, HEDON?

HED. O, no, I disdaine that.

ANA. Twere good we went afore then, and brought them acquainted with the roome where they shall act,

45 inuention] mischiefe *Q* 50 admirable! [*Gelaia laughs.*] *G*
53 my] O my *Q* 59, 60 Ciopino's *Q* 69 'hem] thē *Q*

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lest the strangenes of it put them out of countenance, when they should come forth.

CVP. Is that a courtier too?

MER. Troth no; he has two essentiall parts of the courtier, pride, and ignorance; mary, the rest come somewhat after the ordinarie gallant. Tis *impudence* it selfe, ANAIDES; one, that speakes all that comes in his cheekes, and will blush no more then a sackbut. Hee lightly occupies the iesters roome at the table, and keepes *laughter*, GELAIA (a wench in pages attire) following him in place of a squire, whom he now and then tickles with some strange ridiculous stuffe, vtter'd (as his land came to him) by chance. He will censure or discourse of any thing, but as absurdly as you would wish. His fashion is not to take knowledge of him that is beneath him in clothes. Hee neuer drinkes below the salt. Hee do's naturally admire his wit, that weares gold-lace, or tissue. Stabs any man that speakes more contemptibly of the scholler then he. Hee is a great proficient in all the illiberall sciences, as cheating, drinking, swaggering, whoring, and such like: neuer kneeles but to pledge healths, nor prayes but for a pipe of pudding tabacco. He wil blaspheme in his shirt. The othes which hee vomits at one supper, would maintaine a towne of garrison in good swearing a twelue-moneth. One other genuine qualitie he has, which crownes all these, and that is this: to a friend in want, hee will not depart with the waight of a soldred groat, lest the world might censure him prodigall, or report him a gull: mary, to his *cockatrice*, or *punquetto*, [201] halfe a dozen taffata gownes, or sattin kirtles, in a paire or two of moneths, why they are nothing.

CVP. I commend him, he is one of my clients.

76 *Exeunt. Q* [*Exeunt Hedon and Anaides. G* 78 ignorance] *Ignorance* (I meane of such a Courtier, who is (indeed) but the *Zani* to an exact Courtier) *Q* 104 [*They retire to the back of the stage. G*

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Act II. *Scene* III.

AMORPHVS, ASOTVS, COS, PROSAITES, CVPID, MERCVRIE.

COme, sir. You are now within in regard of the presence, and see, the priuacie of this roome, how sweetly it offers it selfe to our retir'd intendments. Page, cast a vigilant, and enquiring eye about, that we be not rudely surpriz'd, by the approch of some ruder stranger.

COS. I warrant you, sir. I'le tell you when the wolfe enters, feare nothing.

MER. O, what a masse of benefit shall we possesse, in being the inuisible spectators of this strange shew, now to be acted?

AMO. Plant your selfe there, sir: and obserue me. You shall now, as well be the ocular, as the eare-witnesse, how cleerly I can refell that *paradox*, or rather *pseudodox*, of those, which hold the face to be the index of the mind, which (I assure you) is not so, in any politique creature: for instance. I will now giue you the particular, and distinct face of euery your most noted *speciès* of persons, as your marchant, your scholer, your souldier, your lawyer, courtier, &c. and each of these so truly, as you would sweare, but that your eye shal see the variation of the lineament, it were my most proper, and genuine aspect. First, for your marchant, or citie-face, 'tis thus, a dull, plodding face, still looking in a direct line, forward: there is no great matter in this face. Then haue you your students, or *academique* face, which is here, an honest, simple, and methodicall face: but somewhat more spread

SCENA. 3. Q *Act ...* MERCVRIE.] *Enter* AMORPHUS, ASOTUS, *and* COS. *G* 1 *Amor. Q* in] *om. Q, 1692—G* 20 shal see] sees *Q* 22 *Marchants Q*

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then the former. The third is your souldiers face, a menacing, and astounding face, that lookes broad, and bigge: the grace of this face consisteth much in a beard. The *anti-face* to this, is your lawyers face, a contracted, subtile, and intricate face, full of quirkes, and turnings, a *labyrinthæan* face, now angularly, now circularly, euery way aspected. Next is your statists face, a serious, solemne, and supercilious face, full of formall, and square grauitie, the eye (for the most part) deeply and artificially shadow'd: there is great iudgement required in the making of this face. But now, to come to your face of faces, or courtiers face, tis of three sorts, according to our subdiuision of a courtier, elementarie, practique, and theorique. Your courtier theorique, is hee, that hath arriu'd to his fardest, and doth now know the court, rather by speculation, then practice; and this is his face: a fastidious and oblique face, that lookes, as it went with a vice, and were screw'd thus. Your courtier practike, is he, that is yet in his path, his course, his way, & hath not toucht the *puntilio*, or point of his hopes; his face is here: a most
[202] promising, open, smooth, and ouer-flowing face, that seemes as it would runne, and powre it selfe into you. Somewhat a northerly face. Your courtier elementarie, is one but newly enter'd, or as it were in the *alphabet*, or *vt-re-mi-fa-sol-la* of courtship. Note well this face, for it is this you must practice.

ASO. Ile practice 'hem all, if you please, sir.

AMO. I, hereafter you may: and it will not be altogether an vngratefull study. For, let your soule be assur'd of this (in any ranke, or profession what-euer) the more generall, or *maior* part of opinion goes with the face, and (simply) respects nothing else. Therefore, if that can be

29 consists *Q* 35-6 arteficially and deeply *Q* 46 his hopes] hopes *Q* this face *Q* 49 Somewhat . . . face.] *om. Q* 50-1 or *vt-*] *Vt- Q* 56 whatsoeuer *Q* more] most *Q*

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made exactly, curiously, exquisitely, thorowly, it is inough: But (for the present) you shall only apply your selfe to this face of the elementarie courtier, a light, reuelling, and protesting face, now blushing, now smiling, which you may helpe much with a wanton wagging of your head, thus, (a feather will teach you) or with kissing your finger that hath the ruby, or playing with some string of your band, which is a most quaint kind of melancholy besides: or (it among ladies) laughing lowd, and crying vp your owne wit, though perhaps borrow'd, it is not amisse. Where is your page? call for your casting-bottle, and place your mirrour in your hat, as I told you: so. Come, looke not pale, obserue me, set your face, and enter.

MER. O, for some excellent painter, to haue tane the copy of all these faces!

ASO. PROSAITES.

AMO. Fye, I premonisht you of that: In the court, boy, lacquay, or sirrah.

COS. Master, *Lupus* in———O, t'is PROSAITES.

ASO. Sirrha prepare my casting-bottle, I thinke I must be enforc'd to purchase me another page, you see how at hand COS waits, here.

MER. So will he too, in time.

CVP. What's he, MERCVRIE?

MER. A notable smelt. One, that hath newly entertain'd the begger to follow him, but cannot get him to wait neere enough. T'is ASOTVS, the heire of PHILARGYRVS; but first I'le giue yee the others character, which may make his the cleerer. He that is with him, is AMORPHVS, a trauailer, one so made out of the mixture

67-9 or . . . amisse] *om. Q* 73 MER.] *Amor. Q* 74 [*Aside. G* 77 lacquay] *om. Q* 78 *Enter* PROSAITES. *G* 79 prepare] prepare me *Q* 81 *Exeunt. Q* [*Exeunt Amorphus, Asotus, Cos and Prosaites. G* 84 smelt] *Finch Q* 87 you *Q*

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and shreds of formes, that himselfe is truly deform'd. He walkes most commonly with a cloue, or pick-tooth in his mouth, hee is the very mint of complement, all his behauiours are printed, his face is another volume of *essayes*; and his beard an *Aristarchus*. He speakes all creame, skimd, and more affected then a dozen of waiting women. He is his owne promoter in euery place. The wife of the ordinarie giues him his diet, to maintaine her table in discourse, which (indeed) is a meere tyrannie ouer her other guests, for hee will vsurpe all the talke: ten constables are not so tedious. He is no great shifter, once a yeere his apparell is readie to reuolt. He doth vse much to arbitrate quarrels, and fights himselfe, exceeding well
[208] (out at a window.) He will lye cheaper then any begger, and lowder then most clockes: for which he is right properly accommodated to the *whetstone*, his page. The other gallant is his *Zani*, and doth most of these trickes after him; sweates to imitate him in euery thing (to a haire) except a beard, which is not yet extant. He doth learne to make strange sauces, to eat *ænchouies*, *maccaroni*, *bouoli*, *fagioli*, and *cauiare*, because hee loues 'hem; speakes as hee speakes, lookes, walkes, goes so in clothes, and fashion: is in all, as if he were moulded of him. Mary (before they met) he had other verie prettie sufficiencies, which yet he retaines some light impression of: as frequenting a dancing schoole, and grieuously torturing strangers, with inquisition after his grace in his galliard. He buyes a fresh acquaintance at any rate. His eye and his rayment confer much together as he goes in the street. He treades nicely, like the fellow that walkes vpon ropes; especially the first *sunday* of his silke-stockings: and when he is most neat, and new, you shall strip him with commendations.

92 Hee's *Q* 96 Hee's *Q* 109 to make . . . sauces] *om. Q*
109-10 *maccaroni*, *bouoli*, *fagioli*] *om. Q* 112 as if] as *Q* 119 like a *Q*

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CVP. Here comes another.

MER. I, but one of another straine, CVPID: This fellow weighs somewhat. *Crites passeth by.*

CVP. His name, HERMES?

MER. CRITES. A creature of a most perfect and diuine temper. One, in whom the humours and elements are peaceably met, without emulation of precedencie: he is neyther to phantastikely melancholy, too slowly phlegmaticke, too lightly sanguine, or too rashly cholericke, but in all, so composde & order'd, as it is cleare, *Nature* went about some ful worke, she did more then make a man, when she made him. His discourse is like his behauiour, vncommon, but not vnpleasing; hee is prodigall of neyther. Hee striues rather to bee that which men call iudicious, then to bee thought so: and is so truly learned, that he affects not to shew it. Hee will thinke, and speake his thought, both freely: but as distant from deprauing another mans merit, as proclaiming his owne. For his valour, tis such, that he dares as little to offer an iniurie, as receiue one. In summe, he hath a most ingenuous and sweet spirit, a sharp and season'd wit, a straight iudgment, and a strong mind. *Fortune* could neuer breake him, nor make him lesse. He counts it his pleasure, to despise pleasures, and is more delighted with good deeds, then goods. It is a competencie to him that hee can bee vertuous. He doth neyther couet nor feare; hee hath too much reason to doe eyther: and that commends all things to him.

CVP. Not better then MERCVRY commends him.

MER. O, CVPID, tis beyond my *deitie* to giue him his due prayses: I could leaue my place in heauen, to liue among mortals, so I were sure to be no other then he.

132 went] was *Q* 140 another] any other *Q* 142 Ingenious *Q* 144 mind] minde; constant and vnshaken *Q* 145 nor] or *Q*

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CVP. S'light, I beleeue he is your minion, you seeme to be so rauisht with him.

MER. He's one, I would not haue a wry thought darted against, willingly.

[204] CVP. No, but a straight shaft in his bosome, Ile promise him, if I am CITHEREAS sonne.

MER. Shall we goe, CVPID?

CVP. Stay, and see the ladies now: they'll come presently. Ile helpe to paint them.

MER. What! lay colour vpon colour? that affords but an ill *blazon*.

Argurion passeth by. CVP. Here comes mettall to helpe it, the ladie ARGVRION.

MER. Monie, monie.

CVP. The same. A *Nymph* of a most wandring and giddy disposition, humorous as the aire, shee'le runne from gallant to gallant (as they sit at *primero* in the presence) most strangely, and seldome stayes with any. Shee spreads as shee goes. To day you shall haue her looke as cleere and fresh as the morning, and to morrow as melancholike as mid-night. Shee takes speciall pleasure in a close obscure lodging, and, for that cause, visites the city so often, where shee has many secret true-concealing fauourites. When shee comes abroad, shee's more loose and scattering then dust, and will flie from place to place, as shee were rapt with a whirle-winde. Your yong student (for the most part) shee affects not, only salutes him, and away: a *poet*, nor a *philosopher*, shee is hardly brought to take any notice of; no, though he be some part of an *alchemist*. Shee loues a *player* well, and a *lawyer* infinitely: but your foole aboue all. Shee can doe much in court for the obtayning of any sute whatsoeuer, no doore but flies open to her, her presence is aboue a charme. The worst in her

174 Melancholy *Q* 177 secret and *Q* 182 nor] or *Q* 185 in the *Q*

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is want of keeping state, and too much descending into inferior and base offices, she's for any coorse imployment you will put vpon her, as to be your procurer, or pandar.

MER. Peace, CVPID, here comes more worke for you, another character or two.

Act II. *Scene* IIII.

PHANTASTE, MORIA, PHILAVTIA, MERCVRIE, CVPID.

STay, sweet PHILAVTIA, I'le but change my fanne, and goe presently.

MOR. Now (in very good serious) ladies, I will haue this order reuerst, the presence must be better maintayn'd from you: a quarter past eleuen, and ne're a *Nymph* in *prospectiue*? beshrew my hand, there must be a reform'd discipline. Is that your new ruffe, sweet lady-bird? By my truth, 'tis most intricately rare.

MER. Good IOVE, what reuerend gentlewoman in yeeres might this be?

CVP. This, Madam MORIA, guardian of the *Nymphs*. One that is not now to be perswaded of her wit, shee will thinke her selfe wise against all the iudgements that come. A lady made all of voice, and aire, talkes any thing of any thing. Shee is like one of your ignorant *Poetasters* of the time, who when they haue got acquainted with a strange [205] word, neuer rest till they haue wroong it in, though it loosen the whole fabricke of their sense.

MER. That was pretty and sharply noted, CVPID.

CVP. Shee will tell you, *Philosophie* was a fine reueller, when shee was yong, and a gallant, and that then (though she say it) she was thought to be the Dame-DIDO, and

SCENA. 4. Q *Act ... CVPID.] Enter PHANTASTE, MORIA, and PHILAUTIA. G* 1 *Pha. Q* 11 This] 'Tis *1640—G*

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HELLEN of the court: As also, what a sweet dogge shee had this time foure yeeres, and how it was call'd *Fortune*, and that (if the fates had not cut his thred) he had beene a dogge to haue giuen entertainement to any gallant in this kingdome: and, vnlesse shee had whelpt it her selfe, shee could not haue lou'd a thing better i'this world.

MER. O, I pray thee no more, I am full of her.

CVP. Yes (I must needes tell you) shee composes a sack-posset well; and would court a yong page sweetly, but that her breath is against it.

MER. Now, her breath (or something more strong) protect mee from her: th'other, th'other, CVPID.

CVP. O, that's my lady and mistris, Madam PHILAVTIA. Shee admires not her selfe for any one particularity, but for all: shee is faire, and shee knowes it: shee has a pretty light wit too, and shee knowes it: shee can dance, and shee knowes that too: play at shittle-cock, and that too: no quality shee has, but shee shall take a very particular knowledge of, and most lady-like commend it to you. You shall haue her at any time reade you the historie of her selfe, and very subtilly runne ouer another ladies sufficiencies, to come to her owne. Shee has a good superficiall iudgement in painting; and would seeme to haue so in *poetry*. A most compleat lady in the opinion of some three, beside her-selfe.

PHI. Faith, how lik'd you my quippe to HEDON, about the garter? was't not witty?

MOR. Exceeding witty and integrate: you did so aggrauate the iest withall.

PHI. And did I not dance mouingly the last night?

MOR. Mouingly? out of measure (in troth) sweet *charge*.

MER. A happy commendation, to dance out of measure.

24 *yeere* Q 27-8 and . . . world] om. Q 52 the] *om.* Q
53 *charge*] Lady Q

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MOR. Saue only you wanted the *swim* i' the turne: ô! when I was at fourteene———

PHI. Nay, that's mine owne from any *Nymph* in the court (I am sure on't) therefore you mistake me in that, *Guardian*: both the *swimme* and the *trip*, are properly mine, euery body will affirme it, that has any iudgement in dancing: I assure you.

PHA. Come now, PHILAVTIA, I am for you, shall we goe?

PHI. I, good PHANTASTE: What! haue you chang'd your head-tire?

PHA. Yes faith, th'other was so neere the common: it had no extraordinary grace; besides, I had worne it almost a day, in good troth.

PHI. I'le bee sworne, this is most excellent for the deuice, and rare. 'Tis after the *italian* print, we look'd on t'other night.

PHA. 'Tis so: By this fanne, I cannot abide any thing [206] that sauours the poore ouer-worne cut, that has any kindred with it; I must haue variety, I: this mixing in fashion I hate it worse, then to burne juniper in my chamber, I protest.

PHI. And yet we cannot haue a new peculiar court-tire, but these *retainers* will haue it; these *Suburbe-sunday-waiters*; these courtiers for *high dayes*; I know not what I should call 'hem———

PHA. O, I, they doe most pittifully imitate, but I haue a tire a comming (yfaith) shall———

MOR. In good certaine, Madam, it makes you looke most heauenly; but (lay your hand on your heart) you neuer skin'd a new beautie more prosperously in your life, nor more metaphysically: looke, good lady, sweet lady, looke.

57 i'the *Q* 64 ha' *Q* 86 metaphysically] supernaturally *Q*

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PHI. Tis very cleere, and well, beleeue me. But if you had seene mine yesterday, when t'was yong, you would haue———who's your Doctor, PHANTASTE?

PHA. Nay, that's counsell, PHILAVTIA, you shall pardon mee: yet (I'le assure you) hee's the most daintie, sweet, absolute rare man of the whole colledge. O! his very lookes, his discourse, his behauiour, all hee doo's is physicke, I protest.

PHI. For heauens sake, his name; good, deare PHANTASTE———

PHA. No, no, no, no, no, no, (beleeue me) not for a million of heauens: I will not make him cheape. Fie———

CVP. There is a *Nymph* too, of a most curious and elaborate straine, light, all motion, an *vbiquitarie*, shee is euery where, PHANTASTE——

MER. Her very name speakes her, let her passe. But are these (CVPID) the starres of CYNTHIAS court? doe these *Nymphs* attend vpon DIANA?

CVP. They are in her court (MERCVRIE) but not as starres, these neuer come in the presence of CYNTHIA. The *Nymphs* that make her traine, are the diuine ARETE, TIMÈ, PHRONESIS, ΓHAVMA, and others of that high sort. These are priuately brought in by MORIA in this licentious time, against her knowledge: and (like so many meteors) will vanish, when shee appeares.

99 *Exeunt.* Q [*Exeunt Phantaste, Moria, and Philautia.* G

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Act II. *Scene* V.

PROSAITES, GELAIA, COS, MERCVRIE, CVPID.

SONG.

COme follow me, my wagges, and say as I say.
There's no riches but in ragges; hey day, hey day.
You that professe this arte, come away, come away,
And helpe to beare a part. Hey day; hey day, &c.

MER. What! those that were our fellow pages but now, [207] so soone preferr'd to be yeomen of the bottles? the mysterie, the mysterie, good wagges?

CVP. Some dyet-drinke, they haue the guard of.

PRO. No, sir, we are going in quest of a strange fountayne, lately found out.

SCENA. 5. Q *Act ...* SONG.] *Enter* PROSAITES, *singing, followed by* GELAIA *and* COS, *with bottles. G* SONG.] Cant. *Q* 1 PRO. *Q* 4 *&c*] *om. Q* [*Mercury and Cupid come forward. G Q continues the song:*

Beare-wards, & Blackingmē.
Corne-cutters, and Carmen.
Sellers of mar-king stones.
Gatherer's vp of Marow bones
Pedlers, and Puppit-players.
Sow-gelders, and Sooth-saiers.
Gipsies and Iaylers,
Rat-catchers, and Raylers,
Beadles, and Ballad-singers.
Fidlers, and Fadingers.
Thomalins, and Tinkers.
Scauengers, and Skinkers.
There goes the Hare away.
Hey day, Hey day.

Bawds and blinde Doctors.
Paritors, and epittle Proctors.
Chymists, and Cuttlebungs.
Hookers, and Horne-thums.
With all cast commaunders.
turnd Post-knights, or Pādars.
Iuglers, and Iesters. } Beggars
Borrowers of Testers. } rime.
And all the troope of trash
That're allied to the lash,
Come, and Ioyne with your Iags
Shake vp your muscle-bags.
For Beggary beares the sway,
Then sing: cast care away,
Hey day, hey day.

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CVP. By whom?

COS. My master, or the great discouerer, AMORPHVS.

MER. Thou hast well intitled him, COS, for hee will discouer all hee knowes.

GEL. I, and a little more too, when the spirit is vpon him.

PRO. O, the good trauailing gentleman yonder has caus'd such a drought i'the presence, with reporting the wonders of this new water; that all the ladies, and gallants, lie languishing vpon the rushes, like so many pounded cattle i' the midst of haruest, sighing one to another, and gasping, as if each of them expected a cocke from the fountayne, to bee brought into his mouth: and (without we returne quickly) they are all (as a youth would say) no better then a few trowts cast a-shore, or a dish of eeles in a sand-bagge.

MER. Well then, you were best dispatch, and haue a care of them. Come, CVPID, thou and I'le goe peruse this drie wonder.

Act III. *Scene* I.

AMORPHVS, ASOTVS.

SIr, let not this dis-countenance, or dis-gallant you a whit: you must not sinke vnder the first disaster. It is with your young *grammaticall* courtier, as with your *neophyte*-player, a thing vsuall to bee daunted at the first presence, or enter-view: you saw, there was HEDON, and ANAIDES, (farre more practis'd gallants then your selfe) who were both out, to comfort you. It is no disgrace, no more, then for your aduentrous reueller, to fall by some in-auspicious chance in his

Finis Actus Secundi. ACTUS TERTIVS. *SCENA 1. Q*
An Apartment at the Court. G 1 *Amor. Q*

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galliard, or for some subtile *politique*, to vnder-take the bastinado, that the state might thinke worthily of him, and respect him as a man well beaten to the world. What! hath your taylor prouided the propertie (wee spake of) at your chamber, or no?

ASO. I thinke he has.

AMO. Nay (I intreat you) be not so flat, and melancholique. Erect your mind: you shall redeeme this with the courtship I will teach you against after-noone. Where eate you to day?

ASO. Where you please, sir, any where, I.

AMO. Come, let vs goe and taste some light dinner, a dish of slic'd *cauiare*, or so, and after, you shall practise an houre at your lodging, some few formes that I haue recall'd. If you had but so farre gathered your spirits [208] to you, as to haue taken vp a rush (when you were out) and wagg'd it thus, or clensd your teeth with it: or but turn'd aside, and fain'd some businesse to whisper with your page, till you had recouer'd your selfe, or but found some slight staine in your stocking, or any other prettie inuention (so it had beene sodaine,) you might haue come off with a most cleere, and courtly grace.

ASO. A poyson of all, I thinke I was forespoke, I.

AMO. No, I must tell you, you are not audacious inough, you must frequent ordinaries, a moneth more, to initiate your selfe: In which time, it will not bee amisse, if (in priuate) you keepe good your acquaintance with CRITES, or some other, of his poore coate; visite his lodging secretly, and often: become an earnest suter to heare some of his labours.

ASO. O IOVE! sir, I could neuer get him to reade a line to me.

10 *Politician Q* 24 recall'd] remembred *Q* 33-77 No ... colours:] *om. Q*

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AMO. You must then wisely mixe your selfe in ranke, with such, as you know can; and, as your eares doe meet with a new *phrase*, or an acute jest, take it in: a quicke nimble memory will lift it away, and, at your next publique meale, it is your owne.

ASO. But I shall neuer vtter it perfectly, SIR.

AMO. No matter, let it come lame. In ordinary talke you shall play it away, as you doe your light crownes at *primero*: It will passe.

ASO. I shall attempt, sir.

AMO. Doe. It is your shifting age for wit, and I assure you, men must bee prudent. After this, you may to court, and there fall in, first with the wayting-woman, then with the lady. Put case they doe retaine you there, as a fit property, to hire coaches some paire of months, or so; or to read them asleep in afternoones vpon some pretty pamphlet, to breathe you; why, it shall in time imbolden you to some farther atchivement: In the *interim*, you may fashion your selfe to bee carelesse, and impudent.———

ASO. How if they would haue me to make verses? I heard *Hedon* spoke to for some.

AMO. Why, you must prooue the aptitude of your *Genius*; if you find none, you must harken out a *veine*, and buy: prouided you pay for the silence, as for the worke. Then you may securely call it your owne.

ASO. Yes, and I'le giue out my acquaintance with all the best writers, to countenance me the more.

AMO. Rather seeme not to know 'hem, it is your best. I. Be wise, that you neuer so much as mention the name of one, nor remember it mention'd; but if they be offerd to you in discourse, shake your light head, make betweene a sad and a smiling face, pittie some, raile at all, and commend your selfe: 't is your onely safe, and vnsuspected course. Come, you shall looke back vpon the court againe

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to day, and be restor'd to your colours: I doe now partly aime at the cause of your repulse——— (which was omenous indeed) for as you enter at the doore, there is oppos'd to you the frame of a woolfe in the hangings, which (surprizing your eye sodainely) gaue a false alarme to the heart; and that was it call'd your bloud out of your face, and so rowted the whole ranke of your spirits: I beseech you labour to forget it. And remember (as I inculcated to you before, for your comfort) HEDON, and ANAIDES. [209]

Act III. *Scene* II.

HEDON, ANAIDES.

HArt, was there euer so prosperous an inuention thus vnluckily peruerted, and spoyl'd by a whore-sonne booke-worme, a candle-waster?

ANA. Nay, be not impatient, HEDON.

HED. S'light, I would faine know his name.

ANA. Hang him, poore grogran-rascall, pray thee thinke not of him: I'le send for him to my lodging, and haue him blanketted when thou wilt, man.

HED. By gods so; I would thou could'st. Looke, here hee comes. Laugh at him, laugh at him, ha, ha, ha. *Crites passeth by.*

ANA. Fough, he smels all lamp-oyle, with studying by candle-light.

HED. How confidently he went by vs, and carelesly! neuer moou'd! nor stirr'd at any thing! did you obserue him?

77 I doe now] No, I do *Q* 78 of your repulse] *om. Q* 81 surprizing your eye] your eye taking *Q* 83 rowted] disordred *Q* 84-6 And ... Anaides.] *om. Q* 84 *Exeunt. Q* *SCENA. 2. Q* *Another Apartment in the same.* *Enter* HEDON *and* ANAIDES. *G* 1 *Hed. Q* 6 pr'ythee *Q* 8 ha' *Q* 10 (*margin*) *Crites ... by.*] *Enter Crites, and walks in a musing posture at the back of the stage. G*

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ANA. I, a poxe on him, let him goe, dormouse: he is in a dreame now. He has no other time to sleepe, but thus, when hee walkes abroad, to take the ayre.

HED. Gods precious, this afflicts mee more then all the rest, that wee should so particularly direct our hate, and contempt against him, and hee to carrie it thus without wound, or passion! 'tis insufferable.

ANA. S'lid, (my deare *enuie*) if thou but saist the word now, Ile vndoe him eternally for thee.

HED. How, sweet ANAIDES?

ANA. Mary halfe a score of vs get him in (one night) and make him pawne his wit for a supper.

HED. Away, thou hast such vnseasonable jests. By this heauen, I wonder at nothing more then our gentlemen-vshers, that will suffer a piece of serge, or *perpetuana*, to come into the presence: mee thinkes they should (out of their experience) better distinguish the silken disposition of courtiers, then to let such terrible coorse ragges mixe with vs, able to fret any smooth or gentile societie to the threeds with their rubbing deuices.

ANA. Vnlesse 't were *Lent*, *Ember weekes*, or *Fasting dayes*, when the place is most penuriously emptie of all other good outsides. Dam'mee, if I should aduenture on his companie once more, without a sute of buffe, to defend my wit; he does nothing but stab the slaue: how mischieuously he cross'd thy deuice of the *prophesie* there? And MORIA, shee comes without her muffe too, and there my inuention was lost.

[210] HED. Well, I am resolu'd what Ile doe.

ANA. What, my good spirituous sparke?

HED. Mary, speake all the venome I can of him; and poyson his reputation in euery place, where I come.

ANA. 'Fore god, most courtly.

33 a Courtier *Q* 34 vs] 'hem 36-8 Vnlesse't . . . outsides.] *om. Q* 40 stab, the slave *1640*, *W—G*

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HED. And if I chance to bee present where any question is made of his sufficiencies, or of any thing he hath done priuate, or publike, Ile censure it slightly, and ridiculously.———

ANA. At any hand beware of that, so thou maist draw thine owne iudgement in suspect. No, Ile instruct thee what thou shalt doe, and by a safer meanes: Approue any thing thou hearest of his, to the receiu'd opinion of it; but if it bee extraordinarie, giue it from him to some other, whom thou more particularly affect'st. That's the way to plague him, and he shall neuer come to defend himselfe. S'lud, Ile giue out, all he does is dictated from other men, and sweare it too (if thou'lt ha'mee) and that I know the time, and place where he stole it, though my soule bee guiltie of no such thing; and that I thinke, out of my heart, hee hates such barren shifts: yet to doe thee a pleasure, and him a disgrace, I'le dam' my selfe, or doe any thing.

HED. Gramercies, my deare *deuill*: weele put it seriously in practice, yfaith.

Act III. *Scene* III.

CRITES.

DOe, good *detraction*, doe, and I the while
Shall shake thy spight off with a carelesse smile.
Poore pittious gallants! What leane idle sleights
Their thoughts suggest to flatter their staru'd hopes?
As if I knew not how to entertaine
These straw-deuices: but, of force, must yeeld
To the weake stroke of their calumnious tongues.

53 thou maist] you may *Q* 54 thine] your *Q* 60 Sblood *Q* 68 *Exeunt Q* *SCENA. 3. Q* *Act* ... CRITES.] [*Exeunt Hedon and Anaides. Cri. [coming forward.] G* 1 *Crit. Q*

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What should I care what euery dor doth buzze
In credulous eares? it is a crowne to me,
That the best iudgements can report me wrong'd;
Them lyars; and their slanders impudent.
Perhaps (vpon the rumour of their speeches)
Some grieued friend will whisper to me, CRITES,
Men speake ill of thee; so they be ill men,
If they spake worse, 'twere better: for of such
To be disprais'd, is the most perfect praise.
What can his censure hurt me, whom the world
Hath censur'd vile before me? If good CHRESTVS,
EVTHVS, or PHRONIMVS, had spoke the words,
They would haue moou'd me, and I should haue call'd
[211] My thoughts, and actions, to a strict accompt
Vpon the hearing: But when I remember,
'Tis HEDON, and ANAIDES: alasse, then,
I thinke but what they are, and am not stirr'd.
The one, a light voluptuous reueller,
The other a strange arrogating puffe,
Both impudent, and ignorant inough;
That talke (as they are wont) not as I merit:
Traduce by custome, as most dogges doe barke,
Doe nothing out of judgement, but disease,
Speake ill, because they neuer could speake well.
And who'ld be angry with this race of creatures?
What wise physician haue we euer seene
Moou'd with a frantike man? the same affects
That he doth beare to his sicke patient,
Should a right minde carrie to such as these:
And I doe count it a most rare reuenge,
That I can thus (with such a sweet neglect)
Plucke from them all the pleasure of their malice.
For that's the marke of all their inginous drifts,

8 What] Why *Q* . 13 to me, CRITES] *Criticus Q*

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To wound my patience, howsoe're they seeme
To aime at other obiects: which if miss'd,
Their enui's like an arrow, shot vpright,
That, in the fall, indangers their owne heads.

Act III. *Scene* IIII.

ARETE, CRITES.

VVHat, CRITES! where haue you drawne forth the day?
You haue not visited your jealous friends?
CRI. Where I haue seene (most honour'd ARETE,)
The strangest pageant, fashion'd like a court,
(At least I dream't I saw it) so diffus'd,
So painted, pyed, and full of rainbow straines,
As neuer yet (eyther by time, or place)
Was made the food to my distasted sence:
Nor can my weake imperfect memorie
Now render halfe the formes vnto my tongue,
That were conuolu'd within this thriftie roome.
Here, stalkes me by a proud, and spangled sir,
That lookes three hand-fuls higher then his fore-top;
Sauours himselfe alone, is onely kind
And louing to himselfe: one that will speake
More darke, and doubtfull then six *oracles*;
Salutes a friend, as if he had a stitch,
Is his owne *chronicle*, and scarce can eat [212]
For registring himselfe: is waited on
By mimiques, jesters, pandars, parasites,
And other such like prodigies of men.
He past, appeares some mincing marmoset

SCENA. 4. Q *Act*... CRITES.] *Enter* ARETE. *G* 1 *Aret. Q*
drawne forth] spent *Q* 22-41 appeares ... mouthes] *om. Q*

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Made all of clothes, and face; his limbes so set
As if they had some voluntarie act
Without mans motion, and must mooue iust so
In spite of their creation: one that weighes
His breath betweene his teeth, and dares not smile
Beyond a point, for feare t'vnstarch his looke;
Hath trauell'd to make legs, and seene the cringe
Of seuerall courts, and courtiers; knowes the time
Of giuing titles, and of taking wals;
Hath read court-common-places; made them his:
Studied the *grammar* of state, and all the rules
Each formall vsher in that politike schoole,
Can teach a man. A third comes giuing nods
To his repenting creditors, protests
To weeping sutors, takes the comming gold
Of insolent, and base ambition,
That hourely rubs his dry, and itchie palmes:
Which grip't, like burning coales, he hurles away
Into the laps of bawdes, and buffons mouthes.
With him there meets some subtle PROTEVS, one
Can change, and varie with all formes he sees;
Be any thing but honest; serues the time;
Houers betwixt two factions, and explores
The drifts of both; which (with crosse face) he beares
To the diuided heads, and is receiu'd
With mutuall grace of eyther: one that dares
Doe deeds worthie the hurdle, or the wheele,
To be thought some bodie; and is (in sooth)
Such, as the *Satyrist* points truly forth,
That onely to his crimes owes all his worth.

ARE. You tell vs wonders, CRITES.

CRI. This is nothing.

42 With him there meets] there comes *Q* 52 That ... worth] *Criminibus debent hortos, prætoria, mensas Q* 53 This] Tut, this *Q*

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There stands a *Neophyte* glazing of his face,
Pruning his clothes, perfuming of his haire,
Against his idoll enters; and repeates
(Like an vnperfect *prologue*, at third musike)
His part of speeches, and confederate iests,
In passion to himselfe. Another sweares
His *Scene* of courtship ouer; bids, beleeue him,
Twentie times, ere they will; anon, doth seeme
As he would kisse away his hand in kindnesse; [213]
Then walkes of melancholike, and stands wreath'd,
As he were pinn'd vp to the arras, thus.
A third is most in action, swimmes, and friskes,
Playes with his mistresse pappes, salutes her pumps,
Adores her hems, her skirts, her knots, her curles,
Will spend his patrimonie for a garter,
Or the least feather in her bounteous fanne.
A fourth, he onely comes in for a *mute*:
Diuides the *act* with a dumbe shew, and *exit*.
Then must the ladies laugh, straight comes their *Scene*,
A sixt times worse confusion then the rest.
Where you shall heare one talke of this mans *eye*;
Another, of his lip; a third, his nose;
A fourth commend his legge; a fift his foot;
A sixt his hand; and euery one a limme:
That you would thinke the poore distorted gallant
Must there expire. Then fall they in discourse
Of tires, and fashions, how they must take place,
Where they may kisse, and whom, when to sit downe,
And with what grace to rise; if they salute,
What curt'sie they must vse: such cob-web stuffe,
As would enforce the common'st sense abhorre
Th'*Arachnean* workers.

55 *om.* Q 60-1 bids ... seeme] and then seemes Q
63-4 *om.* Q 67 *om.* Q

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ARE. Patience, gentle CRITES.
This knot of spiders will be soone dissolu'd,
And all their webs swept out of CYNTHIAS court,
When once her glorious *deitie* appeares,
And but presents it selfe in her full light:
Till when, goe in, and spend your houres with vs
Your honour'd friends, TIMÈ, and PHRONESIS,
In contemplation of our goddesse name.
Thinke on some sweet, and choice inuention, now,
Worthie her serious, and illustrous eyes,
That from the merit of it we may take
Desir'd occasion to preferre your worth,
And make your seruice knowne to CYNTHIA.
It is the pride of ARETE to grace
Her studious louers; and (in scorne of time,
Enuie, and ignorance) to lift their state
Aboue a vulgar height. True happinesse
Consists not in the multitude of friends,
But in the worth, and choice. Nor would I haue
Vertue a popular regard pursue:
Let them be good that loue me, though but few.
[214] CRI. I kisse thy hands, diuinest ARETE,
And vow my selfe to thee, and CYNTHIA.

Act III. *Scene* V.

AMORPHVS, ASOTVS.

A Little more forward: So, sir. Now goe in, dis-cloke your selfe, and come forth. Taylor, bestow thy absence vpon vs; and bee not prodigall of this secret,

85 gentle CRITES] *Criticus Q* 107 *Exeunt. Q* *SCENA 5. Q* *Another Apartment in the same. Enter* AMORPHUS, *followed by* ASOTUS *and his Tailor. G* 1 *Amo. Q* 2 forth. [*Exit Asotus. G*

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but to a deare customer. 'Tis well enterd, sir. Stay, you come on too fast; your pase is too impetuous. Imagine this to be the *palace* of your *pleasure*, or place, where your lady is pleas'd to bee seene. First, you present your selfe, thus: and spying her, you fall off, and walke some two turnes; in which time, it is to bee suppos'd, your passion hath sufficiently whited your face: then (stifling a sigh or two, and closing your lips) with a trembling boldnesse, and bold terrour, you aduance your selfe forward. Proue thus much, I pray you.

ASO. Yes, sir, (pray IOVE I can light on it). Here, I come in, you say, and present my selfe?

AMO. Good.

ASO. And then I spie her, and walke off?

AMO. Very good.

ASO. Now, sir, I stifle, and aduance forward?

AMO. Trembling.

ASO. Yes, sir, trembling: I shall doe it better when I come to it. And what must I speake now?

AMO. Mary, you shall say: Deare beautie, or, sweet honour (or by what other title you please to remember her) me thinkes you are melancholy. This is, if shee be alone now, and discompanied.

ASO. Well, sir, Ile enter againe; her title shall be, My deare LINDABRIDES.

AMO. LINDABRIDES?

ASO. I, sir, the Emperour ALICANDROES daughter, and the Prince MERIDIANS sister (in the *Knight of the Sunne*) shee should haue beene married to him, but that the Princesse CLARIDIANA———

AMO. O, you betray your reading.

ASO. Nay, sir, I haue read historie, I am a little *humanitian*. Interrupt me not, good sir. My deare

4 customer. [*Exit Tailor.* *Re-enter* ASOTUS. *G* 13 Proue] Try *Q* 14 IOVE] god *Q*

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LINDABRIDES, My deare LINDABRIDES, My deare LINDABRIDES, me thinkes you are melancholy.

AMO. I, and take her by the rosie-finger'd hand.

ASO. Must I so? O, my deare LINDABRIDES, mee thinkes you are melancholy.

AMO. Or thus, sir. All varietie of diuine pleasures, choice sports, sweet musique, rich fare, braue attire, soft beds, and silken thoughts attend this deare beautie.

[215] ASO. Beleeue mee, that's pretty. All varietie of diuine pleasures, choice sports, sweet musique, rich fare, braue attires, soft beds, and silken thoughts, attend this deare beautie.

AMO. And then, offring to kisse her hand, if shee shall coily recoile, and signifie your repulse; you are to re-enforce your selfe, with, More then most faire ladie, let not the rigour of your iust disdaine thus coursly censure of your seruants zeale: and, withall, protest her, to be the onely, and absolute vnparalell'd creature you do adore, and admire, and respect, and reuerence, in this court, corner of the world, or kingdome.

ASO. This is hard, by my faith. I'le begin it all, againe.

AMO. Doe so, and I will act it for your ladie.

ASO. Will you vouchsafe, sir? All varietie of diuine pleasures, choice sports, sweet musique, rich fare, braue attire, soft beds, and silken thoughts attend this deare beautie.

AMO. So, sir, pray you away.

ASO. More then most faire ladie, let not the rigour of your iust disdaine, thus coursly censure of your seruants zeale, I protest, you are the onely, and absolute, vnapparelled———

AMO. Vnparalelld.

ASO. Vnparalelld creature, I doe adore, and admire,

43 *Attires Q*

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and respect, and reuerence, in this court, corner of the world, or kingdome.

AMO. This is, if shee abide you. But now, put case shee should bee *passant* when you enter, as thus: you are to frame your gate thereafter, and call vpon her, Ladie, *Nymph*, Sweet refuge, Starre of our court. Then if shee be *guardant*, here: you are to come on, and (laterally disposing your selfe) sweare, by her blushing and well coloured cheeke, the bright die of her haire, her iuorie teeth (though they be ebonie) or some such white, and innocent oth, to induce you. If *reguardant*, then maintaine your station, briske, and irpe, shew the supple motion of your pliant bodie, but (in chiefe) of your knee, and hand, which cannot but arride her proud humour exceedingly.

ASO. I conceiue you, sir, I shall performe all these things in good time, I doubt not, they doe so hit me.

AMO. Well, sir, I am your ladie; make vse of any of these beginnings, or some other out of your owne inuention: and proue, how you can hold vp, and follow it. Say, say.

ASO. Yes, sir, my deare LINDABRIDES.———

AMO. No, you affect that LINDABRIDES too much. And (let mee tell you) it is not so courtly. Your *pedant* should prouide you some parcells of *french*, or some pretty commoditie of *italian* to commence with, if you would be exoticke, and exquisite.

ASO. Yes, sir, he was at my lodging t'other morning, I gaue him a doublet.

AMO. Double your beneuolence, and giue him the hose too, clothe you his bodie, he will helpe to apparell your mind. But now, see what your proper GENIVS can per- [216]
forme alone, without adiection of any other MINERVA.

ASO. I comprehend you, sir.

79 (though ... ebonie)] *om. Q*

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AMO. I doe stand you, sir: fall backe to your first place. Good, passing well: Very properly pursude.

ASO. Beautifull, ambiguous, and sufficient ladie, what! are you all alone?

AMO. We would be, sir, if you would leaue vs.

ASO. I am at your beauties appointment, bright angell; but———

AMO. What but?

ASO. No harme, more then most faire feature.

AMO. That touch relished well.

ASO. But, I protest———

AMO. And why should you protest?

ASO. For good will (deare esteem'd Madam) and I hope, your ladiship will so conceiue of it:

And will, in time, returne from your disdaine,
And rue the suffrance of our friendly paine.

AMO. O, that peece was excellent! if you could picke out more of these *play-particles*, and (as occasion shall salute you) embroider, or damaske your discourse with them, perswade your soule, it would most iudiciously commend you. Come, this was a well discharg'd, and auspicious bout. Proue the second.

ASO. Ladie, I cannot ruffle it in red and yellow.

AMO. Why, if you can reuell it in white, sir, 'tis sufficient.

ASO. Say you so, sweet ladie? *Lan, tede, de, de, de, dant, dant, dant, dante, &c.* No (in good faith) Madame, whosoeuer told your ladiship so, abusde you; but I would be glad to meet your ladiship in a measure.

AMO. Me, sir? belike you measure me by your selfe, then?

117-8 *And ... paine.*] *If euer you haue seene great* TAMBERLAINE. *Q* 119 peece] *Blanke Q* 122 most] *om. Q* 125 ruffle] swagger *Q* red] *Black Q* 128 *de*] *om. Q* 129 *&.* [*Sings and dances.*] *G*

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ASO. Would I might, faire feature.

AMO. And what were you the better, if you might?

ASO. The better it please you to aske, faire ladie.

AMO. Why, this was rauishing, and most acutely continu'd. Well, spend not your humour too much, you haue now competently exercised your conceit: This (once or twice a day) will render you an accomplisht, elaborate, and well leuelled gallant. Conuey in your courting-stock, wee will (in the heat of this) goe visit the *Nymphs* chamber.

Act IIII. *Scene* I.

PHANTASTE, PHILAVTIA, ARGVRION, MORIA, CVPID.

I Would this water would ariue once, our trauailing friend so commended to vs.

ARG. So would I, for hee has left all vs in trauaile with expectation of it.

PHA. Pray IOVE, I neuer rise from this couch, if euer I thirsted more for a thing, in my whole time of being a courtier. [217]

PHI. Nor I, I'le be sworne: The very mention of it sets my lips in a worse heate, then if hee had sprinkled them with *mercurie*. Reach mee the glasse, sirrah.

CVP. Here, ladie.

MOR. They doe not peele, sweet *Charge*, doe they?

PHI. Yes, a little, *Guardian*.

MOR. O, 'tis an eminent good signe. Euer when my lips doe so, I am sure to haue some delicious good drinke, or other approching.

141 gallant] Gentleman *Q* *Finis Actus tertij. Q* ACTVS QUARTVS. *SCENA. 1. Q* *An Apartment in the Palace. Enter*, etc. *G* 1 *Phan. Q* 14 an] a *Q*

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ARG. Mary, and this may be good for vs ladies: for (it seemes) tis far-fet by their stay.

MOR. My palate for yours (deare *Honor*) it shall proue most elegant, I warrant you: O, I doe fancy this geare that's long a comming, with an vnmeasurable straine.

PHA. Pray thee sit downe, PHILAVTIA, that rebatu becomes thee singularly.

PHI. Is't not queint?

PHA. Yes faith. Me thinkes, thy seruant HEDON is nothing so obsequious to thee, as he was wont to be: I know not how, hee's growne out of his garbe a-late, hee's warpt.

MOR. In trewnesse, and so me thinkes too; he's much conuerted.

PHI. Tut, let him bee what hee will, 'tis an *animall* I dreame not of. This tire (me thinkes) makes me looke very ingeniously, quick, and spirited, I should be some LAVRA, or some DELIA, me thinkes.

MOR. As I am wise (faire *Honors*) that title shee gaue him, to bee her *Ambition*, spoild him: Before, hee was the most propitious, and obseruant young nouice———

PHA. No, no, you are the whole heauen awry, *Guardian*: 'tis the swaggering coach-horse ANAIDES, drawes with him there, has beene the diuerter of him.

PHI. For CVPIDS sake, speake no more of him; would I might neuer dare to looke in a mirror againe, if I respect ere a marmaset of 'hem al, otherwise, then I would a feather, or my shittle-cock, to make sport with, now and then.

PHA. Come, sit downe; troth (and you be good *Beauties*) let's runne ouer 'hem all now: Which is the properst man amongst them? I say, the trauailer, AMORPHVS.

33 Ingenuously *Q* 39 tilt-horse *Q* 43 'hem] them *Q*

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PHI. O, fie on him, he lookes like a *Venetian* trumpetter, i' the battaile of *Lepanto*, in the gallerie yonder; and speakes to the tune of a countrey ladie, that comes euer i' the rereward, or traine of a fashion.

MOR. I should haue iudgement in a feature, sweet *Beauties*.

PHA. A bodie would thinke so, at these yeeres.

MOR. And I preferre another now, far before him, a million at least.

PHA. Who might that be, *Guardian*?

MOR. Mary (faire *Charge*) ANAIDES. [218]

PHA. ANAIDES! you talk't of a tune PHILAVTIA, there's one speakes in a key: like the opening of some Iustices gate, or a poste-boies horne, as if his voice fear'd an arrest for some ill wordes it should giue, and were loth to come forth.

PHI. I, and he has a very imperfect face.

PHA. Like a sea-monster, that were to rauish ANDROMEDA from the rocke.

PHI. His hand's too great too, by at least a strawes breadth.

PHA. Nay, he has a worse fault then that, too.

PHI. A long heele?

PHA. That were a fault in a ladie, rather then him: No, they say, hee puts off the calues of his legs, with his stockings, euery night.

PHI. Out vpon him: turne to another of the pictures, for loues sake. What saies ARGVRION? whom doo's shee commend, afore the rest?

CVP. I hope, I haue instructed her sufficiently for an answere.

MOR. Troth, I made the motion to her ladiship for

50 *Venetian*] Dutch *Q* 67-8 sea-monster . . . rocke.] squeez'd *Orenge*, sower, sower. *Q* 77 loues] Gods *Q* 80 [*Aside. G*

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one to day, i' the presence, but it appear'd shee was other-waies furnisht before: Shee would none.

PHA. Who was that, ARGVRION?

MOR. Mary, the poore plaine gentleman, i' the blacke, there.

PHA. Who, CRITES?

ARG. I, I, he. A fellow, that no body so much as lookt vpon, or regarded, and shee would haue had me done him particular grace.

PHA. That was a true tricke of your selfe, MORIA, to perswade ARGVRION, to affect the scholer.

ARG. Tut, but shee shall be no chuser for me. In good faith, I like the citizens sonne there, ASOTVS, mee thinkes, none of them all come neere him.

PHA. Not, HEDON?

ARG. HEDON, in troth no. HEDON's a pretty slight courtier, and he weares his clothes well, and sometimes in fashion; Mary, his face is but indifferent, and he has no such excellent body. No, th'other is a most delicate youth, a sweet face, a streight body, a well proportion'd legge and foot, a white hand, a tender voice.

PHI. How now, ARGVRION?

PHA. O, you should haue let her alone, shee was bestowing a copy of him vpon vs. Such a nose were inough to make me loue a man, now.

PHI. And then his seuerall colours he weares; wherein he flourisheth changeably, euery day.

PHA. O, but his short haire, and his narrow eyes!

PHI. Why, shee dotes more palpably vpon him, then ere his father did vpon her.

PHA. Beleeue mee, the young gentleman deserues it. If shee could dote more, 'twere not amisse. Hee is an

85 little, poore *Q* 92 to] *om. Q* 105-9 Such ... eyes!] *om. Q*

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exceeding proper youth, and would haue made a most [219]
neate barber-surgeon, if hee had beene put to it in time.

PHI. Say you so? me thinkes, he lookes like a taylour alreadie.

PHA. I, that had sayed on one of his customers sutes. His face is like a squeezed orange, or———

ARG. Well, ladies, jest on: the best of you both would be glad of such a seruant.

MOR. I, I'le be sworne would they, though hee be a little shame-fac'd.

PHA. Shame-fac'd, MORIA! out vpon him. Your shame-fac'd seruant is your onely gull.

MOR. Goe to, *Beauties*, make much of time, and place, and occasion, and opportunitie, and fauourites, and things that belong to 'hem, for I'le ensure you, they will all relinquish; they cannot indure aboue another yeere; I know it out of future experience: and therefore take exhibition, and warning. I was once a reueller my selfe, and though I speak it (as mine owne trumpet) I was then esteem'd———

PHI. The very march-pane of the court, I warrant you?

PHA. And all the gallants came about you like flyes, did they not?

MOR. Goe to, they did somewhat, that's no matter now.

PHA. Nay, good MORIA, be not angrie. Put case, that wee foure now had the grant from IVNO, to wish our selues into what happie estate wee could? what would you wish to be, MORIA?

MOR. Who I? Let me see now. I would wish to be a wisewoman, and know all the secrets of court, citie, and countrie. Iwould know what were done behind the arras, what vpon the staires, what i' the garden, what i' the

119 His ... or —] *om. Q* 122-6 though ... MOR.] *om. Q*
128 'hem] them *Q* 134 you] *om. Q* 138-218 *om. Q*

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Nymphs chamber, what by barge, & what by coach. I would tel you which courtier were scabbed, and which not; which ladie had her owne face to lie with her a-nights, & which not; who put off their teeth with their clothes in court, who their haire, who their complexion; and in which boxe they put it. There should not a *Nymph*, or a widdow be got with childe i' the verge, but I would guesse (within one or two,) who was the right father: and in what moneth it was gotten; with what words; and which way. I would tell you, which Madame lou'd a *Monsieur*, which a player, which a page; who slept with her husband, who with her friend, who with her gentleman-vsher, who with her horse-keeper, who with her monkie, and who with all. Yes, and who jigg'd the cocke too.

PHA. Fye, you'ld tell all, MORIA. If I should wish now, it should bee to haue your tongue out. But what sayes PHILAVTIA? who would she be?

PHI. Troth, the verie same I am. Onely I would wish my selfe a little more command, and soueraignetie; that all the court were subiect to my absolute becke, and all things in it depending on my looke; as if there were no other heauen, but in my smile, nor other hell, but in my frowne; that I might send for any man I list, and haue his head cut off, when I haue done with him; or made an [220] *eunuch*, if he denyed mee: and if I saw a better face then mine owne, I might haue my doctor to poyson it. What would you wish, PHANTASTE?

PHA. Faith, I cannot (readily) tell you what: But (mee thinkes) I should wish my selfe all manner of creatures. Now, I would bee an empresse; and by and by a dutchesse; then a great ladie of state; then one of your *miscelany* madams; then a waiting-woman; then your cittizens wife; then a course countrey gentlewoman; then a deyrie maide; then a shepheards lasse; then an empresse againe,

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or the queene of *fayries*: And thus I would prooue the vicissitudes, and whirle of pleasures, about, and againe. As I were a shepheardesse, I would bee pip'd and sung too; as a deyrie wench, I would dance at *may*-poles, and make sillabubbes; As a countrey gentlewoman, keep a good house, and come vp to terme, to see motions; As a cittizens wife, bee troubled with a iealous husband, and put to my shifts; (others miseries should bee my pleasures) As a waiting-woman, I would taste my ladies delights to her; As a *miscellany* madame inuent new tyres, and goe visite courtiers; As a great ladie, lye a bed, and haue courtiers visite mee; As a dutchesse, I would keepe my state: and as an empresse, I'ld doe any thing. And, in all these shapes, I would euer bee follow'd with th'affections of all that see mee. Mary, I my selfe would affect none; or if I did, it should not bee heartily, but so as I might saue my selfe in 'hem still, and take pride in tormenting the poore wretches. Or, (now I thinke on't) I would, for one yeere, wish my selfe one woman, but the richest, fairest, and delicatest in a kingdome, the very center of wealth, and beautie, wherein all lines of loue should meet; and in that person I would prooue all manner of suters, of all humours, and of all complexions, and neuer haue any two of a sort: I would see how *Loue* (by the power of his object) could worke inwardly alike, in a cholericke man, and a sanguine; in a melancholique, and a phlegmatique; in a foole, and a wise man; in a clowne, and a courtier; in a valiant man, and a coward: and how he could varie outward, by letting this gallant expresse himselfe in dumbe gaze; another with sighing, and rubbing his fingers; a third, with play-ends, and pittifull verses; a fourth, with stabbing himselfe, and drinking healths, or writing languishing letters in his bloud; a fifth, in colour'd ribbands, and good clothes; with this lord to smile, and that lord to court, and the t'other lord to dote, and one lord

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to hang himselfe. And then, I to haue a booke made of all this, which I would call the booke of humours, and euery night reade a little piece, ere I slept, and laugh at it. Here comes HEDON.

[221] *Act* IIII. *Scene* II.

HEDON, ANAIDES, MERCVRIE, PHANTASTE, PHILAVTIA, MORIA, ARGVRION, CVPID.

SAue you, sweet and cleere beauties: By the spirit that moues in me, you are all most pleasingly bestow'd, ladies. Onely, I can take it for no good *omen*, to find mine *Honor* so deiected.

PHI. You need not feare, sir, I did of purpose humble my selfe against your comming, to decline the pride of my *ambition*.

HED. Faire *Honor*, *Ambition* dares not stoope; but if it be your sweet pleasure, I shall lose that title, I will (as I am HEDON) apply my selfe to your bounties.

PHI. That were the next way to distitle my selfe of *honor*. O, no, rather be still *ambitious*, I pray you.

HED. I will be any thing that you please, whilst it pleaseth you to bee your selfe, ladie. Sweet PHANTASTE, deare MORIA, most beautifull ARGVRION———

ANA. Farewell, HEDON.

HED. ANAIDES, stay, whither goe you?

ANA. S'light, what should I doe here? and you engrosse 'hem all for your owne vse, 'tis time for me to seeke out.

HED. I, engrosse 'hem? Away, mischiefe, this is one

SCENA. 2. Q *Act ...* CVPID.] Enter HEDON, ANAIDES, *and* MERCURY, *who retires with* CUPID *to the back of the stage, where they converse together. G* 1 *Hed. Q*

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of your extrauagant iests now, because I began to salute 'hem by their names———

ANA. Faith, you might haue sparde vs Madame *Prudence*, the *Guardian* there, though you had more couetously aym'd at the rest.

HED. S'heart, take 'hem all, man: what speake you to me of ayming, or couetous?

ANA. I, say you so? nay, then, haue at 'hem: ladies, here's one hath distinguish'd you by your names alreadie. It shall onely become me, to aske, How you doe?

HED. Gods so, was this the designe you trauaill'd with?

PHA. Who answeres the brazen head? it spoke to some bodie.

ANA. Lady *Wisedome*, doe you interpret for these puppets?

MOR. In truth, and sadnesse (*Honors*) you are in great offence for this, goe too: the gentleman (I'le vndertake with him) is a man of faire liuing, and able to maintaine a ladie in her two carroches a day, besides pages, munkeys, and parachitos, with such attendants as shee shall thinke meet for her turne, and therefore there is more respect requirable, howsoere you seeme to conniue. Harke you, sir, let mee discourse a sillable with you. I am to say to you, these ladies are not of that close, and open behauiour, as happily you may suspend; their carriage is well knowne, to be such as it should be, both gentle and extraordinarie.

MER. O, here comes the other paire.

33 *Brazen head Q* 40 carroches] *Coaches Q*, coaches *G*

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[222] *Act* IIII. *Scene* III.

AMORPHVS, ASOTVS, HEDON, ANAIDES, MERCVRIE, CVPID, PHANTASTE, PHILAVTIA, ARGVRION, MORIA.

THat was your fathers loue, the *Nymph* ARGVRION. I would haue you direct all your courtship thither, if you could but endeare your selfe to her affection, you were eternally en-gallanted.

ASO. In truth, sir? pray PHŒBVS I proue fauoursome in her faire eyes.

AMO. All diuine mixture, and increase of beautie to this bright beuy of ladies; and to the male-courtiers, complement, and courtesie.

HED. In the behalfe of the males, I gratifie you, AMORPHVS.

PHA. And I, of the females.

AMO. Succinctly return'd. I doe vale to both your thankes, and kisse them: but primarily to yours, most ingenious, acute, and polite ladie.

PHI. Gods my life, how hee doe's all to bee qualifie her! ingenious, acute, and polite? as if there were not others in place as ingenious, acute, and polite, as shee.

HED. Yes, but you must know, ladie, hee cannot speake out of a *dictionarie* method.

PHA. Sit downe, sweet AMORPHVS: When will this water come, thinke you?

AMO. It cannot now be long, faire ladie.

CVP. Now obserue, MERCVRY.

ASO. How? most ambiguous beautie? loue you? that I will by this hand-kercher.

MER. S'lid, he drawes his othes out of his pocket.

SCENA. 3. *Q* *Act* ... MORIA.] *Enter* AMORPHUS *and* ASOTUS. *G* 1 *Amor. Q* 13 return'd] spoken *Q*

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ARG. But, will you be constant?

ASO. Constant, Madam? I will not say for constantnesse, but by this purse (which I would be loth to sweare by, vnlesse 'twere embroider'd) I protest (more then most faire ladie) you are the onely, absolute, and vnparalelld creature, I doe adore, and admire, and respect, and reuerence in this court, corner of the world, or kingdome: Mee thinkes you are melancholy.

ARG. Do's your heart speake all this?

ASO. Say you?———

MER. O, he is groping for another oth.

ASO. Now, by this watch (I marle how forward the day is) I doe vnfeignedly vow my selfe (s'light 'tis deeper then I tooke it, past fiue) yours entirely addicted, Madame.

ARG. I require no more, dearest ASOTVS, hence-forth let mee call you mine, and in remembrance of me, vouchsafe to weare this chaine, and this diamond.

ASO. O god, sweet ladie! [223]

CVP. There are new othes for him: what? doth HERMES taste no alteration, in all this?

MER. Yes, thou hast strooke ARGVRION inamour'd on ASOTVS, me thinkes.

CVP. Alas, no; I am no-body, I: I can doe nothing in this disguise.

MER. But thou hast not wounded any of the rest, CVPID?

CVP. Not yet: it is enough that I haue begun so prosperously.

ARG. Nay, these are nothing to the gems I will hourely bestow vpon thee: be but faithfull, and kind to me, and I will lade thee with my richest bounties: behold, here my bracelets, from mine armes.

ASO. Not so, good ladie, By this diamond.

56 Nay] Tut *Q*

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ARG. Take 'hem, weare 'hem: my iewels, chaine of pearle, pendants, all I haue.

ASO. Nay then, by this pearle, you make me a wanton.

CVP. Shall not shee answere for this, to maintayne him thus in swearing?

MER. O, no, there is a way to weane him from this, the gentleman may be reclaim'd.

CVP. I, if you had the ayring of his apparell, couss', I thinke.

ASO. Louing? 'twere pitty I should be liuing else, beleeue me. Saue you, sir. Saue you, sweet ladie. Saue you, Monsieur ANAIDES. Saue you, deare Madame.

ANA. Do'st thou know him that saluted thee, HEDON?

HED. No, some idle FVNGOSO, that hath got aboue the cup-board, since yesterday.

ANA. S'lud, I neuer saw him till this morning, and he salutes me as familiarly, as if we had knowne together, since the deluge, or the first yeere of *Troy*-action.

AMO. A most right-handed, and auspicious encounter. Confine your selfe to your fortunes.

PHI. For sports sake, let's haue some *riddles*, or *purposes*; hough.

PHA. No faith, your *prophecies* are best, the t'other are stale.

PHI. *Prophecies*? we cannot all sit in at them; wee shall make a confusion. No; what calld you that we had in the fore-noone?

PHA. *Substantiues*, and *Adiectiues*. Ist not HEDON?

PHI. I, that, who begins?

PHA. I haue thought; speake your *Adiectiues*, sirs.

PHI. But doe not you change, then?

74-5 that ... yesterday.] I warrant you. *Q* 76 'Sbloud *Q* 78 deluge ... *Troy*-action.] first yeare of the siege of *Troy*. *Q* 81 sports] gods *Q* 82 hough.] ho! *G*

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PHA. Not I, who saies?
MOR. Odoriferous.
PHI. Popular.
ARG. Humble.
ANA. White-liuer'd.
HED. Barbarous.
AMO. *Pythagoricall.* [224]
HED. Yours, Signior.
ASO. What must I doe, sir?
AMO. Giue forth your *Adiectiue*, with the rest; as, prosperous, good, faire, sweet, well———
HED. Any thing, that hath not beene spoken.
ASO. Yes, sir: well-spoken, shall be mine.
PHA. What? ha' you all done?
ALL. I.
PHA. Then the *Substantiue* is Breeches. Why odoriferous Breeches, *Guardian*?
MOR. Odoriferous, because odoriferous; that which containes most varietie of sauour, and smell, we say is most odoriferous: now, Breeches I presume are incident to that varietie, and therefore odoriferous Breeches.
PHA. Well, we must take it howsoeuer, who's next? PHILAVTIA.
PHI. Popular.
PHA. Why popular Breeches?
PHI. Mary, that is, when they are not content to be generally noted in court, but will presse forth on common stages, and brokers stalls, to the publique view of the world.
PHA. Good: why humble Breeches? ARGVRION.
ARG. Humble, because they vse to be sate vpon; besides, if you tie 'hem not vp, their propertie is to fall downe about your heeles.

106 ALL.] *Omnes. Q*

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MER. Shee has worne the breeches, it seemes, which haue done so.

PHA. But why white-liuer'd?

ANA. Why? 'shart, are not their linings white? besides, when they come in swaggering companie, and will pocket vp any thing, may they not properly be said to be white-liuer'd?

PHA. O, yes, wee must not denie it. And why barbarous, HEDON?

HED. Barbarous, because commonly, when you haue worne your breeches sufficiently, you giue them to your Barber.

AMO. That's good: but now *Pythagoricall*?

PHA. I, AMORPHVS. Why *Pythagoricall* Breeches?

AMO. O, most kindly of all, 'tis a conceit of that fortune, I am bold to hug my braine for.

PHA. How ist, exquisite AMORPHVS?

AMO. O, I am rapt with it, 'tis so fit, so proper, so happy———

PHI. Nay, doe not racke vs thus?

AMO. I neuer truly relisht my selfe, before. Giue me your eares. Breeches *Pythagoricall*, by reason of their transmigration, into seuerall shapes.

MOR. Most rare, in sweet troth. Mary, this young gentleman, for his well-spoken———

PHA. I, why well-spoken Breeches?

[225] ASO. Well-spoken? inary well-spoken, because—whatsoeuer they speake, is well taken; and whatsoeuer is well taken, is well-spoken.

MOR. Excellent! beleeue me.

ASO. Not so, ladies, neither.

HED. But why Breeches, now?

132 must not] cannot *Q* 137 now] how *1692-G*

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PHA. Breeches, *quasi* beare-riches; when a gallant beares all his riches in his breeches:

AMO. Most fortunately *etymologyz'd*.

PHA. Nay, we haue another sport afore this, of *A thing done*, and, *Who did it, &c.*

PHI. I, good PHANTASTE, let's haue that: Distribute the *places*.

PHA. Why, I imagine, *A thing done*; HEDON thinkes, *Who did it*; MORIA, *With what it was done*; ANAIDES, *Where it was done*; ARGVRION, *When it was done*; AMORPHVS, *For what cause it was done*; you PHILAVTIA, *What followed vpon the doing of it*; and this gentleman, *Who would haue done it better*. What? is't conceiu'd about?

ALL. Yes, yes.

PHA. Then speake you, sir. *Who would haue done it better?*

ASO. How! do's it beginne at me.

PHA. Yes, sir: This play is cal'd the *Crab*, it goes backward.

ASO. May I not name my selfe?

PHA. If you please, sir, and dare abide the venture of it.

ASO. Then, I would haue done it better, what euer it is.

PHA. No doubt on't, sir: a good confidence. *What followed vpon the act*, PHILAVTIA?

PHI. A few heate drops, and a moneths mirth.

PHA. *For what cause*, AMORPHVS?

AMO. For the delight of ladies.

PHA. *When*, ARGVRION?

ARG. Last progresse.

PHA. *Where*, ANAIDES?

ANA. Why, in a paire of pain'd slops.

PHA. *With what*, MORIA?

159-203 *om. Q*

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MOR. With a glyster.

PHA. *Who*, HEDON?

HED. A trauailer.

PHA. Then, *The thing done* was, An oration was made. Rehearse. An oration was made.

HED. By a trauailer.

MOR. With a glyster.

ANA. In a paire of pain'd slops.

ARG. Last progresse.

AMO. For the delight of ladies.

PHI. A few heat drops, and a moneths mirth followed.

PHA. And, this silent gentleman would haue done it better.

[226] ASO. This was not so good, now.

PHI. In good faith, these vnhappie pages would be whipt, for staying thus.

MOR. Beshrew my hand, and my heart, else.

AMO. I doe wonder at their protraction!

ANA. Pray VENVS, my whore haue not discouer'd her selfe to the rascally boyes, and that be the cause of their stay.

ASO. I must sute my selfe with another page: this idle PROSAITES will neuer be brought to wait well.

MOR. Sir, I haue a kinsman I could willingly wish to your seruice, if you would deigne to accept of him.

ASO. And I shall bee glad (most sweet ladie) to imbrace him: where is hee?

MOR. I can fetch him, sir, but I would bee loth to make you turne away your other page.

ASO. You shall not, most sufficient ladie, I will keepe both: pray you lets goe see him.

ARG. Whither goes my loue?

208 VENVS] God *Q* 220 *Exeunt.* *Q*

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ASO. Ile returne presently, I goe but to see a page, with this ladie.

ANA. As sure as fate, 't is so; shee has opened all: A poxe of all *cockatrices*. Dam'me, if she haue plai'd loose with me, I'le cut her throat, within a haires breadth, so it may be heal'd againe.

MER. What, is he jealous of his *Hermaphrodite*?

CVP. O, I, this will be excellent sport.

PHI. PHANTASTE! ARGVRION! what? you are sodainely strooke, me thinkes! for loues sake let's haue some musike, till they come. *Ambition*, reach the *lyra*, I pray you.

HED. Any thing to which my *Honour* shall direct mee.

PHI. Come, AMORPHVS, cheare vp PHANTASTE.

AMO. It shall bee my pride, faire ladie, to attempt all that is in my power. But here is an instrument that (alone) is able to infuse soule in the most melancholique, and dull disposde creature vpon earth. O! let mee kisse thy faire knees. Beauteous eares attend it.

HED. Will you haue the Kisse, *Honour*?

PHI. I, good *Ambition*.

SONG.

O, *That ioy so soone should waste!*
or so sweet a blisse
as a kisse,
Might not for euer last!
So sugred, so melting, so soft, so delicious,
The dew that lyes on roses,
When the morne her selfe discloses,
is not so precious.

223 [*Exeunt Asotus and Moria. G* 227 *Exit. Q* 231 loues sake] Gods will *Q* haue] ha' *Q* 238 in] into *1640-G* SONG.] Ode. *Q*.

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[227] *O, rather then I would it smother,*
Were I to taste such another;
It should bee my wishing
That I might dye, kissing.

HED. I made this dittie, and the note to it, vpon a kisse that my *Honour* gaue me; how like you it, sir?

AMO. A prettie ayre! in generall, I like it well: but in particular, your long die-note did arride me most, but it was somwhat too long. I can shew one, almost of the same nature, but much before it, and not so long, in a composition of mine owne. I thinke I haue both the note, and dittie about me.

HED. Pray you, sir, see.

AMO. Yes, there is the note; and all the parts if I misthinke not. I will read the dittie to your beauties here, but first I am to make you familiar with the occasion, which presents it selfe thus. Vpon a time, going to take my leaue of the Emperour, and kisse his great hands; there being then present, the kings of *France*, and *Arragon*, the dukes of *Sauoy*, *Florence*, *Orleance*, *Bourbon*, *Brunswicke*, the *Lantgraue*, *Count Palatine*, all which had seuerally feasted me; besides, infinite more of inferiour persons, as Counts and others: it was my chance the Emperour detain'd by some exorbitant affaire) to wait him the fift part of an houre, or much neere it. In which time (retyring my selfe into a bay-window) the beauteous ladie ANNABELL, neece to the Empresse, and sister to the King of *Arragon*, who hauing neuer before eyde mee, (but only heard the common report of my vertue, learning, and trauaile) fell into that extremitie of passion, for my loue, that shee there immediately swouned: physicians

254 *with kissing G* 270 Orleans *W, G* 273 Counts] Earles *Q* 274 exorbitant] other *Q* 276 the beauteous] I encountred the *Q*

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were sent for, she had to her chamber, so to her bed; where (languishing some few daies) after many times calling vpon me, with my name in her lips, she expirde. As that (I must mourningly say) is the onely fault of my fortune, that, as it hath euer beene my hap to be sew'd to, by all ladies, and beauties, where I haue come, so, I neuer yet sojourn'd, or rested in that place, or part of the world, where some high-borne admirable faire feature died not for my loue.

MER. O, the sweet power of trauaile! are you guiltie of this, CVPID?

CVP. No, MERCVRIE, and that his page (COS) knowes, if he were here present to be sworne.

PHI. But, how doth this draw on the dittie, sir?

MER. O, she is too quicke with him; he hath not deuis'd that yet.

AMO. Mary, some houre before she departed, she bequeath'd to mee this *gloue*; which *golden legacie*, the Emperour himselfe tooke care to send after me, in sixe coaches, couer'd all with blacke vellet, attended by the state of his empire; all which he freely presented mee with, and I reciprocally (out of the same bountie) gaue to the lords that brought it: only reseruing the gift of the deceas'd ladie, vpon which I composde this *ode*, and set it to my most affected instrument, the *lyra*.

SONG. [228]

THou more then most sweet gloue,
Vnto my more sweet loue,
Suffer me to store with kisses
This emptie lodging, that now misses

284 lips] mouth *Q* 285 mourningly] needes *Q* 289 high-borne] great and *Q* feature] Creature *Q* 294 if] and *Q* 299 *golden legacie*] *om. Q* 302 presented mee with] gaue me *Q* 303 gaue it *Q* 304 reseruing] reseruing, and respecting *Q* SONG] Ode *Q*

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The pure rosie hand, that ware thee,
Whiter then the kid, that bare thee.
Thou art soft, but that was softer;
CVPIDS *selfe hath kist it ofter,*
Then e're he did his mothers doues,
Supposing her the Queene of loues,
That was thy Mistresse,
Best of gloues.

MER. Blasphemie, blasphemie, CVPID.

CVP. I, I'le reuenge it time inough; HERMES.

PHI. Good AMORPHVS, let's heare it sung.

AMO. I care not to admit that, since it pleaseth PHILAVTIA to request it.

HED. Heere, sir.

After he hath sung. AMO. Nay, play it, I pray you, you doe well, you doe well——How like you it, sir?

HED. Verie well in troth.

AMO. But very well? O, you are a meere *mammothrept* in judgement, then. Why, doe you not obserue how excellently the dittie is affected in euerie place? that I doe not marrie a word of short quantitie to a long note? nor an ascending sillable to a descending tone? Besides, vpon the word (*best*) there, you see how I doe enter with an odde *minnum*, and driue it thorow the *briefe*, which no intelligent Musician (I know) but wil affirme to be verie rare, extraordinarie, and pleasing.

MER. And yet not fit to lament the death of a ladie, for all this.

CVP. Tut, heere be they will swallow any thing.

PHA. Pray you, let me haue a coppie of it, AMORPHVS.

PHI. And me too, in troth, I like it exceedingly.

AMO. I haue denied it to princes, neuerthelesse to you

322 admit] do *Q* 325 (*margin*) *After . . . sung.*] *He sings. Q*

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(the true female twinnes of perfection) I am wonne, to depart withall.

HED. I hope, I shall haue my *Honours* coppie.

PHA. You are *ambitious* in that, HEDON.

AMO. How now, ANAIDES! what is it hath conjur'd vp this distemperature in the circle of your face? *Who is return'd from seeking his page.*

ANA. S'lood, what haue you to doe? A pox vpo' your filthie trauailing face, hold your tongue.

HED. Nay, doo'st heare, *mischiefe*?

ANA. Away, muske-cat.

AMO. I say to thee, thou art rude, debauch't, impudent, coorse, impolisht, a frapler, and base.

HED. Heart of my father, what a strange alteration has halfe a yeeres haunting of ordinaries wrought in this fellow! that came with a *tuff-taffata* ierkin to towne but the other day, and a paire of penilesse hose, and now he is turn'd HERCVLES, he wants but a club. [229]

ANA. Sir, you with the pencill on your chinne; I will garter my hose with your guts, and that shall be all.

MER. S'lid, what rare fireworkes be heere? flash, flash.

PHA. What's the matter HEDON? can you tell?

HED. Nothing, but that hee lackes crownes, and thinkes weele lend him some, to be friends.

ASO. Come, sweet ladie, in good truth I'le haue it, you shall not denie me. MORVS, perswade your aunt I may haue her picture, by any meanes. *Asotus returnes with Moria, and Morus.*

MOR. Yes, sir: good aunt now, let him haue it, hee will vse mee the better, if you loue me, doe, good aunt.

MOR. Well, tell him, he shall haue it.

MOR. Master, you shall haue it, she saies.

346 Enter *Anaides.* Q 347-9 (*margin*) *Who ... page.*] *om.* Q 349 'Sblod Q vpo'] of God o' Q 350 face] Beard Q 353 debauch't] *om.* Q 358 and ... hose] *om.* Q 360 you ... chinne] *om.* Q 361 *Exit.* Q 364 crownes] mony Q 366-8 (*margin*) *Asotus ... Morus.*] *Enter Asot. Mor. Morus.* Q

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ASO. Shall I? thanke her, good page.

CVP. What, has he entertain'd the *foole*?

MER. I, heele wait close, you shall see, though the *begger* hang off, a-while.

MOR. Aunt, my master thankes you.

MOR. Call him hither.

MOR. Yes, master.

MOR. Yes, in veritie, and gaue me this pursse, and he has promis'd me a most fine dogge; which he will haue drawne, with my picture, he saies: and desires most vehemently to bee knowne to your ladiships.

PHA. Call him hither, 'tis good groping such a gull.

MOR. Master ASOTVS, master ASOTVS.

ASO. For loues sake, let me goe: you see, I am call'd to the ladies.

ARG. Wilt thou forsake me then?

ASO. God so, what would you haue me doe?

MOR. Come hither, master ASOTVS. I doe ensure your ladiships, he is a gentleman of a verie worthie desert: and of a most bountifull nature. You must shew and insinuate your selfe responsible, and equiualent now to my commendment. Good *Honors*, grace him.

ASO. I protest (more then most faire ladies) I doe wish all varietie of diuine pleasures, choice sports, sweet musique, rich fare, braue attire, soft beds, and silken thoughts attend these faire beauties. Will it please your ladiship to weare this chaine of pearle, and this diamond, for my sake?

ARG. O.

ASO. And you, Madame, this iewell, and pendants.

ARG. O.

376 a-while] *om.* Q 380 veritie] very truth Q 382 he saies] *om.* Q 386 loues] Gods Q 389 Gods Q
396-7 *pleasure . . . sport . . . Attyres* Q

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PHA. Wee know not how to deserue these bounties, out of so slight merit, ASOTVS.

PHI. No, in faith, but there's my gloue for a fauour. [230]

PHA. And soone, after the reuells, I will bestow a garter on you.

ASO. O Lord, ladies! it is more grace then eüer I could haue hop'd, but that it pleaseth your ladiships to extend. I protest, it is enough, that you but take knowledge of my———if your ladiships want embroidered gownes, tires of any fashion, rebatu's, iewells, or carkanets, any thing whatsoeuer, if you vouchsafe to accept.

CVP. And for it, they will helpe you to shooe-ties, and deuices.

ASO. I cannot vtter my selfe (deare beauties) but, you can conceiue———

ARG. O.

PHA. Sir, we will acknowledge your seruice, doubt not: henceforth, you shall bee no more ASOTVS to vs, but our *gold-finch*, and wee your *cages*.

ASO. O VENVS, Madams! how shall I deserue this? if I were but made acquainted with HEDON, now, I'le trie: pray you away.

MER. How he praies *Money* to goe away from him!

ASO. AMORPHVS, a word with you: here's a watch I would bestow vpon you, pray you make me knowne to that gallant.

AMO. That I will, sir. Monsieur HEDON, I must intreat you to exchange knowledge with this gentleman.

HED. 'Tis a thing (next to the water we expect) I thirst after, sir. Good Monsieur ASOTVS.

ASO. Good Monsieur HEDON, I would be glad to be lou'd of men of your ranke, and spirit, I protest. Please

423 VENVS] God *Q* 425 away [*To Argurion. G*

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you to accept this paire of bracelets, sir: they are not worth the bestowing———

MER. O, HERCVLES, how the gentleman purchases! this must needes bring ARGVRION to a consumption.

HED. Sir, I shall neuer stand in the merit of such bountie, I feare.

ASO. O, VENVS, sir; your acquaintance shall bee sufficient. And if at any time you neede my bill, or my bond.

Argurion swounes. ARG. O, ô.

AMO. Helpe the ladie there.

MOR. Gods deare, ARGVRION! Madame, how doe you?

ARG. Sicke.

PHA. Haue her forth, and giue her aire.

ASO. I come againe strait, ladies.

MER. Well, I doubt, all the physique hee has will scarce recouer her: shee's too farre spent.

[231] *Act* IIII. *Scene* IIII.

PHILAVTIA, GELAIA, ANAIDES, COS, PROSAITES, PHANTASTE, MORIA, AMORPHVS, HEDON.

O Here's the water come: fetch glasses, page.

GEL. Heart of my body, here's a coile indeed, with your iealous humours. Nothing but whore, and bitch, and all the villanous swaggering names you can thinke on? S'lid, take your bottle, and put it in your guts for me, I'le see you poxt ere I follow you any longer.

ANA. Nay, good punke, sweete rascall; dam' mee, if I am iealous now.

443 VENVS] Lord *Q* 454 *Exeunt Asotus, Morus, Argurion. Q* *SCENA. 4. Q* *Act* ... HEDON.] *Re-enter* ANAIDES *with* GELAIA, PROSAITES, *and* COS, *with the bottles. G* 1 *Phi. Q*

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GEL. That's true indeede: pray let's goe.

MOR. What's the matter, there?

GEL. S'light, he has mee vpon intergatories, (nay, my mother shall know how you vse me) where I haue beene? and, why I should stay so long? and, how ist possible? and withall, calls me at his pleasure, I know not how many cockatrices, and things.

MOR. In truth and sadnesse, these are no good *epitaphs*, ANAIDES, to bestow vpon any gentlewoman; and (Ile ensure you) if I had knowne you would haue dealt thus with my daughter, she should neuer haue fancied you so deeply, as shee has done. Goe too.

ANA. Why, doe you heare, mother MORIA. Heart!

MOR. Nay, I pray you, sir, doe not sweare.

ANA. Sweare? why? S'lood, I haue sworne afore now, I hope. Both you and your daughter mistake me. I haue not honor'd ARETE, that is held the worthiest ladie in court (next to CYNTHIA) with halfe that obseruance, and respect, as I haue done her in priuate, howsoeuer outwardly I haue carried my selfe carelesse, and negligent. Come, you are a foolish *punke*, and know not when you are well imploi'd. Kisse me, come on. Doe it, I say.

MOR. Nay, indeed I must confesse, shee is apt to misprision. But I must haue you leaue it, minion.

AMO. How now, ASOTVS? how do's the ladie?

ASO. Faith, ill. I haue left my page with her, at her lodging.

HED. O, here's the rarest water that euer was tasted: fill him some.

PRO. What! has my master a new page?

MER. Yes, a kinsman of the ladie MORIAS: you must waite better now, or you are casheer'd, PROSAITES.

ANA. Come, gallants, you must pardon my foolish

16 *epitaphs*] Epithites *Q* 23 Sblood *Q* 25 in] in the *Q*
32 Enter *Asotus*. *Q*

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humour: when I am angrie, that any thing crosses mee, I grow impatient straight. Here, I drinke to you.

PHI. O, that we had fiue, or sixe bottles more of this liquor.

[232] PHA. Now I commend your iudgement, AMORPHVS, who's that knockes? Looke, page.

MOR. O, most delicious, a little of this would make ARGVRION well.

PHA. O, no, giue her no cold drinke, by any meanes.

ANA. S'lood, this water is the spirit of wine, I'le be hang'd else.

CVP. Here's the ladie ARETE, Madame.

Act IIII. *Scene* V.

ARETE, MORIA, PHANTASTE, PHILAVTIA, ANAIDES, GELAIA, COS, PROSAITES, AMORPHVS, ASOTVS, HEDON, MERCVRIE, CVPID.

WHat! at your beuer, gallants?

MOR. Wilt please your ladiship drinke? tis of the new fountayne water.

ARE. Not I, MORIA, I thanke you. Gallants, you are for this night free, to your peculiar delights; CYNTHIA will haue no sports: when shee is pleas'd to come forth, you shall haue knowledge. In the meane time, I could wish you did prouide for solemne reuels, and some vnlook't-for deuice of wit, to entertaine her, against she should vouchsafe to grace your pastimes with her presence.

46 Amorphus:—[*knocking within.*] *G* 47 [*Exit. Cos. G* 51 Sblood *Q* 52 else. *Re-enter* Cos *with* ARETE. *G* *SCENA. 5. Q* *Act* ... CVPID.] *om. G* 1 *Arete. Q* 2 drinke] to drinke *1640-G* 4-10 are ... presence.] must prouide for some solemne Reuels to night, *Cynthia* is minded to come foorth, and grace your sports with her presence; therefore I could wish there were some thing extraordinary to entertaine her. *Q*

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AMO. What say you to a *Masque*?

HED. Nothing better, if the proiect were new, and rare.

ARE. Why, Ile send for CRITES, and haue his aduice; be you ready in your indeauours: He shall discharge you of the inuentiue part.

PHA. But, will not your ladiship stay?

ARE. Not now, PHANTASTE.

PHI. Let her goe, I pray you, good ladie *Sobrietie*, I am glad wee are rid of her.

PHA. What a set face the gentlewoman has, as shee were still going to a sacrifice?

PHI. O, shee is the extraction of a dozen of *Puritans*, for a looke.

MOR. Of all *Nymphs* i' the court, I cannot away with her; 'tis the coursest thing———

PHI. I wonder, how CYNTHIA can affect her so aboue the rest! Here be they are euery way as faire as shee, and a thought fairer, I trow.

PHA. I, and as ingenious, and conceited as shee.

MOR. I, and as politique as shee, for all shee sets such a fore-head on't.

PHI. Would I were dead, if I would change to be CYNTHIA.

PHA. Or I.

MOR. Or I.

AMO. And there's her minion CRITES! why his aduice more then AMORPHVS? haue not I inuention, afore him? Learning, to better that inuention, aboue him? and infanted, with pleasant trauaile——— [233]

ANA. Death, what talke you of his learning? he vnderstands no more then a schoole-boy; I haue put him downe my selfe a thousand times (by this aire) and yet

12 the] the Inuention or *Q* 14 be you] you will be *Q* 14-5 He ... part.] *om. Q* 16 But] Yes; but *Q* 17 *Exit. Q* 37 not I] I not *Q* 38-9 infanted ... pleasant] *om. Q*

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I neuer talkt with him but twice, in my life: you neuer saw his like. I could neuer get him to argue with me, but once, and then, because I could not construe an Author I quoted at first sight, hee went away, and laught at me. By HERCVLES, I scorne him, as I doe the sodden *Nymph*, that was here e'en now, his mistris ARETE: And I loue my selfe for nothing else.

HED. I wonder the fellow do's not hang himselfe, being thus scorn'd, and contemn'd of vs that are held the most accomplisht societie of gallants!

MER. By your selues, none else.

HED. I protest, if I had no musique in me, no courtship, that I were not a reueller and could dance, or had not those excellent qualities that giue a man life, and perfection, but a meere poore scholer as he is, I thinke I should make some desperate way with my selfe, whereas now (would I might neuer breathe more) if I doe know that creature in this kingdome, with whom I would change.

CVP. This is excellent: well, I must alter all this soone.

MER. Looke you doe, CVPID. The bottles haue wrought, it seemes.

ASO. O, I am sorry the reuels are crost. I should ha' tickled it soone. I did neuer appeare till then. S'lid, I am the neatlyest-made gallant i' the companie, and haue the best presence; and my dancing——well, I know what our vsher said to me, last time I was at the schoole: would I might haue lead PHILAVTIA in the measures, and it had beene the gods will. I am most worthy, I am sure.

45-6 an ... quoted] a peece of *Horace* *Q* 47 HERCVLES] Gods will *Q* 48 euen *Q* 62 all] *om.* *Q* 63-4 The ... seemes.] *om.* *Q* 65 I ... crost.] *om.* *Q* should ha' tickled] shall tickle *Q* 68 well] *om.* *Q* our] the *Q* 69 the last *Q* 70 haue lead] leade *Q* measure *Q* it ... gods] 'tweere gods *Q* 71 *Enter Morus.* *Q*

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MORVS. Master, I can tell you newes, the ladie kist mee yonder, and plaid with me, and sayes shee lou'd you once, as well as shee do's me, but that you cast her off.

ASO. Peace, my most esteemed page.

MORVS. Yes.

ASO. What lucke is this, that our reuels are dasht? Now was I beginning to glister, i' the very high way of preferment. And CYNTHIA had but seene me dance a straine, or doe but one trick, I had beene kept in court, I should neuer haue needed to looke towards my friends againe.

AMO. Containe your selfe. You were a fortunate yong man, if you knew your owne good: which I haue now proiected, and will presently multiply vpon you. *Beauties*, and *Valors*, your vouchsaf'd applause to a motion. The humorous CYNTHIA hath, for this night, with-drawne the light of your de-light———

PHA. Tis true AMORPHVS, what may we doe to redeeme it?

AMO. Redeeme that we cannot, but, to create a new flame, is in our power. Here is a gentleman my scholer, whom (for some priuate reasons me specially mouing) I am couetous to gratifie with title of Master, in the noble, [234] and subtile science of *Courtship*: For which grace, he shall this night in court, and in the long gallery, hold his publique *Act*, by open challenge, to all *Masters* of the mysterie whatsoeuer, to play at the foure choice, and principall weapons thereof, viz. the *bare Accost*, the *better Regard*, the *solemne Addresse*, and the *perfect Close*. What say you?

ALL. Excellent, excellent, AMORPHVS.

AMO. Well, let vs then take our time by the fore-head: I will instantly haue bills drawne, and aduanc'd in euery

77-101 *om.* Q 102 Well . . . time] Gallanta, thinke vpon your Time, and take it Q 103-4 I . . . ioy] *om.* Q

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angle of the court. Sir, betray not your too much ioy.
ANAIDES, wee must mixe this gentleman with you in acquaintance, Monsieur ASOTVS.

'ANA. I am easily intreated to grace any of your friends, AMORPHVS.

ASO. Sir, and his friends shall likewise grace you, sir. Nay, I begin to know my selfe, now.

AMO. O, you must continue your bounties.

ASO. Must I? why, I'le giue him this ruby on my finger. Doe you heare, sir? I doe heartily wish your acquaintance, and I partly know my selfe worthy of it; please you, sir, to accept this poore ruby, in a ring, sir. The *poesie* is of my owne deuice. *Let this blush for me*, sir.

ANA. So it must for me, too. For I am not asham'd to take it.

MORVS. Sweet man! by my troth, master, I loue you, will you loue me, too? for my aunts sake? Ile waite well, you shall see. Ile still bee here. Would I might neuer stirre, but you are a fine man in these clothes, Master, shall I haue 'hem, when you haue done with them?

ASO. As for that, MORVS, thou shalt see more hereafter: in the meane time, by this aire, or by this feather, Ile doe as much for thee, as any gallant shall doe for his page, whatsoeuer, in this court, corner of the world, or kingdome.

MER. I wonder, this gentleman should affect to keepe a foole! mee thinkes, he makes sport enough with himselfe.

CVP. Well, PROSAITES, 'twere good you did waite closer.

PRO. I, Ile looke to it; 'tis time.

112 finger.] finger. *Hed.* Come Ladies; but stay we shall want one to Lady it in our Masque in place of *Argurion*. *Anai.* Why my page shall do it, *Gelaia*. *Hed.* Troth and he'le do it well, it shalbe so. *Exeunt. Q* 118 *Exit. Q* 122-3 a . . . them?] in gay clothes. *Q* 128 *Exeunt. Q* [*Exeunt all but the Pages. G*

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COS. The reuels would haue beene most sumptuous to night, if they had gone forward.

MER. They must needs, when al the choisest singularities of the court were vp in pantofles; ne're a one of them, but was able to make a whole shew of it selfe.

ASO. Sirrah, a torch, a torch. *Within.*

PRO. O, what a call is there! I will haue a *canzonet* made, with nothing in it, but *sirrah*; and the burthen shall be, *I come.*

MER. How now, CVPID, how doe you like this change?

CVP. Faith, the thred of my deuice is crackt, I may goe sleepe till the reuelling musique awake me.

MER. And then too, CVPID, without you had preuented the *Fountayne.* Alas, poore god, that remembers not *selfe-Loue*, to bee proofe against the violence of his [285] quiuer! Well, I haue a plot vpon these prizers, for which, I must presently find out CRITES, and with his assistance, pursue it to a high straine of laughter, or MERCVRIE hath lost of his mettall.

Act V. *Scene* I.

MERCVRIE, CRITES.

IT is resolu'd on, CRITES, you must doe it.

CRI. The grace diuinest MERCVRIE hath done me,
In this vouchsafde discouerie of himselfe,
Binds my obseruance in the vtmost terme
Of satisfaction, to his godly will:
Though I professe (without the affectation

134-5 The . . . forward.] Wee are like to haue sumptuous Reuells to night Sirs. *Q* 135 *Exit. G* 136 They] We *Q* 137 were] are *Q* 138 was] is *Q* 139 (*margin*) *Within.*] Hedon within. *Q* 142 *Exeunt Omnes. Q* [*Exit. G* 4. 5. 143— 5. 5. 1] *om. Q* 152 [*Exeunt. G* *The same. Enter*, etc. *G*

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Of an enforc'd, and form'd austeritie)
I could be willing to enioy no place
With so vnequall natures. MER. We beleeue it.
But for our sake, and to inflict iust paines
On their prodigious follies, aide vs now:
No man is, presently, made bad, with ill.
And good men, like the sea, should still maintaine
Their noble taste, in midst of all fresh humours,
That flow about them, to corrupt their streames,
Bearing no season, much lesse salt of goodnesse.
It is our purpose, CRITES, to correct,
And punish, with our laughter, this nights sport
Which our court-*Dors* so heartily intend:
And by that worthy scorne, to make them know
How farre beneath the dignitie of man
Their serious, and most practis'd actions are.
CRI. I, but though MERCVRIE can warrant out
His vnder-takings, and make all things good,
Out of the powers of his *diuinitie*,
Th'offence will be return'd with weight on me,
That am a creature so despisde, and poore;
When the whole Court shall take it selfe abusde
By our *ironicall* confederacie.
MER. You are deceiu'd. The better race in court
That haue the true nobilitie, call'd vertue,
Will apprehend it, as a gratefull right
Done to their separate merit: and approue
The fit rebuke of so ridiculous heads,
Who with their apish customes, and forc'd garbes,
Would bring the name of courtier in contempt,
Did it not liue vnblemisht in some few,
[236] Whom equall IOVE hath lou'd, and PHŒBVS form'd
Of better mettall, and in better mould.
CRI. Well, since my leader on is MERCVRIE,
I shall not feare to follow. If I fall,

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My proper vertue shall be my reliefe,
That follow'd such a cause, and such a chiefe.

Act V. *Scene* II.

ASOTVS, AMORPHVS.

NO more, if you loue mee, good master, you are incompatible to liue withall: Send mee for the ladies.

AMO. Nay, but intend me.

ASO. Feare me not, I warrant you, sir.

AMO. Render not your selfe a refractarie, on the sodaine. I can allow well, you should repute highly, heartily (and to the most) of your own endowments; it giues you forth to the world the more assur'd: but with reseruation of an eye, to be alwaies turn'd dutifully back vpon your teacher.

ASO. Nay, good, sir, leaue it to mee. Trust mee with trussing all the points of this action, I pray. S'lid, I hope we shall find wit to performe the *science*, as well as another.

AMO. I confesse you to be of an aped, and docible humour. Yet, there are certaine *puntilioes*, or (as I may more nakedly insinuate them) certaine intrinsecate strokes, and wardes, to which your actiuitie is not yet amounted. As your *gentile dor*, in colours. For supposition, your mistris appeares heere in *prize*, ribbanded with *greene*, and *yellow*; now it is the part of euery obsequious seruant, to be sure to haue daily about him copie, and varietie of colours, to be presently answerable to any hourely, or half-hourely change in his mistris reuolution.———

ASO. (I know it, sir.

AMO. Giue leaue, I pray you) which if your *Antagonist*,

43 [*Exeunt. G* *Another Room in the same. Enter*, etc. *G*
14 aped] apted *W*, *G*

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or player-against-you shall ignorantly be without, and your selfe can produce; you giue him the *dor*.

ASO. I, I, sir.

AMO. Or, if you can possesse your opposite, that the *greene* your mistris weares, is her reioycing or exultation in his seruice; the *yellow*, suspicion of his truth, (from her height of affection:) and that he (greenly credulous) shall withdraw thus, in priuate, and from the aboundance of his pocket (to displace her jelous conceit) steale into his hat the colour, whose *bluenesse* doth expresse truenesse, (shee being nor so, nor so affected) you giue him the *dor*.

ASO. Doe not I know it, sir?

AMO. Nay, good———swell not aboue your vnderstanding. There is yet a third *dor*, in colours.

ASO. I know it too, I know it.

[237] AMO. Doe you know it too? what is it? Make good your knowledge.

ASO. Why it is———no matter for that.

AMO. Doe it, on pœne of the *dor*.

ASO. Why? what is't, say you?

AMO. Loe, you haue giuen your selfe the *dor*. But I will remonstrate to you the third *dor*; which is not, as the two former *dors*, indicatiue, but deliberatiue: As how? As thus. Your *Riualis*, with a dutifull, and serious care, lying in his bed, meditating how to obserue his mistris, dispatcheth his lacquay to the chamber, early, to know what her colours are for the day; with purpose to apply his weare that day, accordingly: You lay wait before, preoccupie the chamber-maide, corrupt her, to returne false colours; He followes the fallacie; comes out accoutred to his beleeu'd instructions; your mistresse smiles; and you giue him the *dor*.

ASO. Why, so I told you, sir, I knew it.

AMO. Tolde mee? It is a strange outrecuidance! your humour too much redoundeth.

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ASO. Why, sir, what, doe you thinke you know more?

AMO. I know that a cooke may as soone, and properly be said to smel wel, as you to be wise. I know these are most cleere, and cleane strokes. But then, you haue your *passages*, and *imbroccata's* in *courtship*; as the *bitter Bob* in wit; the *Reuerse* in face, or wry-mouth; and these more subtle, and secure offenders. I will example vnto you. Your opponent makes entrie, as you are ingag'd with your mistresse. You seeing him, close in her eare, with this whisper (here comes your *Babion*, disgrace him) and with-all, stepping off, fall on his bosome, and turning to her, politiquely, aloud say, ladie, reguard this noble gentleman, a man rarely parted, second to none in this court; and then, stooping ouer his shoulder, your hand on his brest, your mouth on his back-side, you giue him the *Reuerse* stroke, with this *Sanna*, or Storkes-bill, which makes vp your wits *Bob*, most bitter.

ASO. Nay, for heauens sake, teach me no more. I know all as well— S'lid, if I did not, why was I nominated? why did you chuse mee? why did the ladies pricke out mee? I am sure there were other gallants. But me of all the rest? By that light, and as I am a courtier, would I might neuer stirre, but 't is strange. Would to the lord, the ladies would come once.

Act V. *Scene* III.

MORPHIDES, AMORPHVS, ASOTVS, HEDON, ANAIDES, THE THRONG. LADIES, CITIZEN, WIFE, PAGES, TAYLOR, MERCER, PERFVMER, IEWELLER, &c.

SIgnior, the gallants and ladies are at hand. Are you readie, sir?

AMO. Instantly. Goe, accomplish your attire: Cousin

Act ... &c.] *Enter* MORPHIDES. *G* 3 attire: [*Exit Asotus G*

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MORPHIDES, assist me, to make good the doore with your officious tyrannie.

[238] CIT. By your leaue my masters there, pray you let's come by.

PAG. You by? why should you come by, more then we?

WIF. Why, sir? Because he is my brother, that playes the *prizes*.

MOR. Your brother?

CIT. I, her brother, sir, and we must come in.

TAY. Why, what are you?

CIT. I am her husband, sir.

TAY. Then thrust forward your head.

AMO. What tumult is there?

MOR. Who's there? beare backe there. Stand from the doore.

AMO. Enter none but the ladies, and their hang-bies; welcome *Beauties*, and your kind *Shadowes*.

HED. This countrie ladie, my friend, good signior AMORPHVS.

ANA. And my *cockatrice*, heere.

AMO. She is welcome.

MOR. Knocke those same pages there; and goodman Cockescombe the cittizen, who would you speake withall?

AMO. With whom? your brother?

MOR. Who is your brother?

AMO. Master ASOTVS? Is hee your brother? Hee is taken vp with great persons. Hee is not to know you to night.

6 *Citizen* [*within.*] *G* 8 *Pages* [*within.*] *G* 9 *Citizen's Wife* [*within.*] *G* 12 *Citizen* [*within.*] *G* 13 *Tailor* [*within.*] *G* 14 *Citizen* [*within.*] 15 *Tailor* [*within.*] 19 hang-byes. [*Enter* PHANTASTE, PHILAUTIA, ARGURION, MORIA, HEDON *and* ANAIDES, *introducing two Ladies.*] *G* 24 *The* Citizen *and his* Wife, Pages, *&c., appear at the door. G* 26 withal? *Wife.* My brother. *G* 31 night. *Re-enter* ASOTUS, *hastily. G*

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ASO. O IOVE, master! and there come ere a cittizen gentlewoman in my name, let her haue entrance, I pray you. It is my sister.

WIF. Brother.

CIT. Brother, master ASOTVS.

ASO. Who's there?

WIF. 'Tis I, brother.

ASO. Gods me! There she is, good master, intrude her.

MOR. Make place. Beare backe there.

AMO. Knocke that simple fellow, there.

WIF. Nay, good sir; It is my husband.

MOR. The simpler fellow hee. Away, backe with your head, sir.

ASO. Brother, you must pardon your *non-entry*: Husbands are not allow'd here in truth. Ile come home soone with my sister; pray you meet vs with a lanthorn, brother. Be merrie, sister: I shall make you laugh anon.

PHA. Your *prizer* is not readie AMORPHVS.

AMO. Apprehend your places, hee shall be soone; and at all points.

ANA. Is there any body come to answer him? Shal we haue any sport.

AMO. Sport of importance; howsoeuer, giue me the gloues.

HED. Gloues! why gloues, *Signior*?

PHI. What's the ceremonie?

He distributes gloues

AMO. Besides their receiu'd fitnesse, at all *prizes*, they are here properly accommodate to the nuptials of my *schollers* hauiour to the ladie *courtship*. Please you apparell your hands. *Madam* PHANTASTE, *madam* PHILAVTIA, *Guardian*, *Signior* HEDON, *Signior* ANAIDES, Gentlemen all, Ladies.

ALL. Thankes, good AMORPHVS. [239]

36 *Cit.* [*thrusting in.*] *G* 40 there! *Enter Citizen's Wife. G*
44 sir! [*Pushes the Citizen back. G* 48 [*Exit. G*

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AMO. I will now call forth my *prouost*, and present him.

ANA. Heart! why should not we be masters, aswell as he?

HED. That's true, and play our masters *prizes*, as well as the t'other?

MOR. In sadnesse, for vsing your court-weapons, me thinks, you may.

PHA. Nay, but why should not wee ladies play our *prizes*, I pray? I see no reason, but we should take 'hem downe, at their owne weapons.

PHI. Troth, and so we may, if we handle 'hem well.

WIF. I indeed, forsooth, Madame, if 'twere i' the citie, wee would thinke foule scorne, but we would, forsooth.

PHA. Pray you, what should we call your name?

WIF. My name is, *Downefall*.

HED. Good mistris *Downefall*! I am sorry, your husband could not get in.

WIF. 'Tis no matter for him, sir.

ANA. No, no, shee has the more liberty for her selfe.

A flourish. PHA. Peace, peace: They come.

AMO. So. Keepe vp your ruffe: the tincture of your necke is not all so pure, but it will aske it. Maintayne your sprig vpright; your cloke on your halfe-shoulder falling; So: I will reade your bill, aduance it, and present you. Silence.

The challenge *Be it knowne to all that professe courtship, by these presents (from the white sattin reueller, to the cloth of tissue, and bodkin) that we,* VLYSSES-POLYTROPVS-AMORPHVS, *Master of the noble, and subtile science of courtship, doe giue leaue and licence to our* Prouost, ACOLASTVS-POLYPRAGMON-ASOTVS, *to play his Masters prize, against all Masters whatsoeuer in this subtile mysterie, at*

65 *Exit. G* 84 *Re-enter* AMORPHUS, *introducing* ASOTUS *in a full-dress suit. G*

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these foure, the choice, and most cunning weapons of court-complement, *viz. the* bare Accost; *the* better Reguard; *the* solemne Addresse; *and the* perfect Close. *These are therefore to giue notice, to all commers, that hee, the said* ACO-LASTVS-POLYPRAGMON-ASOTVS, *is here present (by the helpe of his Mercer, Taylor, Millaner, Sempster, and so forth) at his designed houre, in this faire gallery, the present day of this present moneth, to performe, and doe his vttermost for the atchieuement, and bearing away of the prizes, which are these*: viz. *for the* bare Accost, *two* Wall-eyes, *in a* face forced: *For the* better Reguard, *a* Face fauourably simpring, *with a* Fanne wauing: *For the* solemne Addresse, *two* Lips wagging, *and neuer a wise word*: *For the* perfect Close, *a* Wring by the hand, *with a* Banquet *in a corner. And* PHŒBVS *saue* CYNTHIA.

Appeareth no man yet, to answere the *prizer*? No voice? Musique, giue them their summons. *Musique sounds.*

PHA. The solemnity of this is excellent.

AMO. Silence. Well, I perceiue your name is their terror; and keepeth them backe.

ASO. I faith, Master, Let's goe: no body comes. *Victus, victa, victum*: *Victi, victæ, victi*———Let's bee retrograde. [240]

AMO. Stay. That were dispunct to the ladies. Rather, our selfe shall be your Encounter. Take your state, vp, to the wall: And, ladie, may we implore you to stand forth, as first terme, or bound to our courtship.

HED. 'Fore heauen, 'twill shew rarely. *A charge.*

AMO. Sound a charge.

ANA. A poxe on't. Your vulgar will count this fabulous, and impudent, now: by that candle, they'le ne're conceit it.

PHA. Excellent well! Admirable!

122 lady, [*leading Moria to the state.*] *G*

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PHI. Peace.

They act their accost severally to the lady that stands forth.

HED. Most fashionably, beleeue it.

PHI. O, he is a well-spoken gentleman.

PHA. Now the other.

PHI. Very good.

HED. For a Scholer, *Honor*.

ANA. O, 'tis too *dutch*. He reeles too much.

A flourish.

HED. This weapon is done.

AMO. No, we haue our two bouts, at euery weapon, expect.

Act V. *Scene* IIII.

To them.

CRITES, MERCVRIE.

VVHere be these gallants, and their braue *prizer* here?

MORP. Who's there? beare backe: Keepe the dore.

AMOR. What are you, sir?

CRIT. By your licence, grand-master. Come forward, sir.

ANAI. Heart! who let in that rag there, amongst vs? put him out, an impecunious creature.

HEDO. Out with him.

MORP. Come, sir.

AMOR. You must be retrograde.

CRIT. Soft, sir, I am *Truchman*, and doe flourish before this *Monsieur*, or *french*-behau'd gentleman, here; who is drawne hither by report of your *chartells*, aduanced in court, to proue his fortune with your *prizer*, so he may haue faire play shewne him, and the libertie too choose his stickler.

AMOR. Is he a Master?

Act ... MERCVRIE.] *om. G* 1 *Cri.* [*within.*] *G* 3 *Enter* CRITES, *introducing* MERCURY, *fantastically dressed. G* 6 [*To* MERCURY. *G*

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CRIT. That, sir, he has to shew here; and, confirmed vnder the hands of the most skilfull, and cunning *complementaries* aliue: please you reade, sir.

AMOR. What shall we doe?

ANAI. Death, disgrace this fellow i' the blacke-stuffe, what euer you doe.

AMOR. Why, but he comes with the stranger.

HEDO. That's no matter. He is our owne countryman.

ANA. I, and he is a scholer besides. You may disgrace [241] him here, with authoritie.

AMO. Well, see these first.

ASO. Now shall I be obseru'd by yon'd scholer, till I sweat againe; I would to IOVE, it were ouer.

CRI. Sir, this is the wight of worth, that dares you to the encounter. A gentleman of so pleasing, and ridiculous a carriage; as, euen standing, carries meat in the mouth, you see; and I assure you, although no bred *courtling*, yet a most particular man, of goodly hauings, well fashion'd hauiour, and of as hard'ned, and excellent a barke, as the most naturally-qualified amongst them, inform'd, reform'd, and transform'd, from his originall citticisme, by this *elixi'r*, or meere *magazine* of man. And, for your spectators, you behold them, what they are: The most choice particulars in court: This tels tales well; This prouides coaches; This repeates iests; This presents gifts; This holds vp the arras; This takes downe from horse; This protests by this light; This sweares by that candle; This delighteth; This adoreth. Yet, all but three men. Then for your ladies, the most proud wittie creatures, all things apprehending, nothing vnderstanding, perpetually laughing, curious maintayners of fooles, mercers, and minstrels, costly to be kept, miserably keeping, all disdayning, but their painter, and pothecary, twixt whom and them

25 [*Gives him a certificate.* G 32 *Cri.* [*to Mercury.*] G

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there is this reciprock commerce, their beauties maintaine their painters, and their painters their beauties.

MER. Sir, you haue plaid the painter your selfe, and limb'd them to the life. I desire to deserue before 'hem.

Hauing read the certificate. AMO. This is *authentique*. Wee must resolue to entertaine the *Monsieur*, howsoeuer we neglect him.

HED. Come, let's all goe together, and salute him.

ANA. Content, and not looke o' the other.

AMO. Well deuis'd: and a most punishing disgrace.

HED. On.

AMO. *Monsieur*. We must not so much betray our selues to *discourtship*, as to suffer you to be longer vnsaluted: Please you to vse the state, ordain'd for the *opponent*; in which nature, without enuy we receiue you.

HED. And embrace you.

ANA. And commend vs to you, sir.

PHI. Beleeue it, he is a man of excellent silence.

PHA. He keepes all his wit for action.

ANA. This hath discountenanc'd our *scholaris*, most richly.

HED. Out of all *emphasis*. The *Monsieur* sees, we regard him not.

AMO. Hold on: make it knowne how bitter a thing it is, not to bee look't on in court.

HED. S'lud, will he call him to him yet? doe's not *Monsieur* perceiue our disgrace?

ANA. Hart! he is a foole, I see. Wee haue done our selues wrong to grace him.

242] HED. S'light, what an asse was I, to embrace him?

CRI. Illustrous, and fearefull iudges———

HED. Turne away, turne away.

CRI. It is the sute of the strange opponent (to whom you ought not to turne your tailes, and whose noses I must follow) that he may haue the iustice, before hee

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encounter his respected aduersarie, to see some light stroke of his play, commenc'd with some other.

HED. Answere not him, but the stranger, we will not beleeue him.

AMO. I will demand him my selfe.

CRI. O dreadfull disgrace, if a man were so foolish to feele it!

AMO. Is it your sute, *Monsieur*, to see some *prælude* of my scholer? Now, sure the *Monsieur* wants language.

HED. And take vpon him to be one of the accomplisht? S'light, that's a good iest: would we could take him with that *nullitie*. *Non sapette voi parlar' Itagliano*?

ANA. S'foot, the carpe ha's no tongue.

CRI. *Signior*, in courtship, you are to bid your abettors forbeare, and satisfie the *Monsieurs* request.

AMO. Well, I will strike him more silent, with admiration, and terrifie his daring hither. Hee shall behold my owne play, with my scholer. Ladie, with the touch of your white hand, let me re-enstate you. *Prouost*, begin to me, at the *bare Accost*. Now, for the honor of my discipline.

HED. *Signior* AMORPHVS, reflect, reflect: what meanes hee by that mouthed waue?

CRI. He is in some distaste of your fellow disciple.

MER. *Signior*, your scholer might haue plaid well still, if hee could haue kept his seate longer: I haue enough of him, now. He is a mere peece of glasse, I see through him, by this time.

AMO. You come not to giue vs the scorne, *Monsieur*?

MER. Nor to be frighted with a face. *Signior*! I haue seene the lyons. You must pardon me. I shall bee loth to hazzard a reputation with one, that ha's not a reputation to lose.

105 you. [*Leads Moria back to the state.*] *G* Provost. [*to Asotus*] *G*

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AMO. How!

CRI. Meaning your *pupil*, sir.

ANA. This is that blacke deuill there.

AMO. You doe offer a strange affront, *Monsieur*.

CRI. Sir, he shall yeeld you all the honor of a competent aduersarie, if you please to vnder-take him———

MER. I am prest for the encounter.

AMO. Me? challenge me?

ASO. What! my Master, sir? S'light, *Monsieur*, meddle with me, doe you heare? but doe not meddle with my Master.

MER. Peace, good squib, goe out.

CRI. And stinke, he bids you.

ASO. Master?

[243] AMO. Silence, I doe accept him. Sit you downe, and obserue. Me? He neuer profest a thing at more charges. Prepare your selfe, sir. Challenge me? I will prosecute what disgrace my hatred can dictate to me.

CRI. How tender a trauailers spleene is? comparison, to men, that deserue least, is euer most offensiue.

AMO. You are instructed in our *chartell*, and know our weapons?

MER. I appeare not without their notice, sir.

ASO. But must I lose the *prizes*, *Master*?

AMO. I will win them for you, bee patient. Lady, vouchsafe the tenure of this ensigne. Who shall be your stickler?

MER. Behold him.

AMO. I would not wish you a weaker. Sound musiques. I prouoke you, at the *bare Accost*.

A charge. PHA. Excellent comely!

CRI. And worthily studied. This is th' *exalted Fore-top*.

HED. O, his legge was too much produc'd.

144 Lady, [*to Moria.*] *G* 147 [*Points to Crites. G*

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ANA. And his hat was carried skiruily.

PHI. Peace; Let's see the *Monsieur's Accost*: Rare!

PHA. Sprightly, and short.

ANA. True, it is the *french curteau*: He lacks but to haue his nose slit.

HED. He do's hop. He do's bound too much. *A flourish.*

AMO. The second bout, to conclude this weapon. *A charge.*

PHA. Good, beleeue it!

PHI. An excellent offer!

CRI. This is call'd the *solemne band-string.*

HED. Foe, that cringe was not put home.

ANA. S'foot, he makes a face like a stab'd LVCRECE.

ASO. Well, he would needes take it vpon him, but would I had done it for all this. He makes me sit still here, like a *babioun* as I am.

CRI. Making villanous faces.

PHI. See, the *French* prepares it richly.

CRI. I, this is y'cleped the *serious trifle.*

ANA. S'lud, 'tis the *horse-start out o' the browne studie.*

CRI. Rather the *bird-ey'd stroke*, sir. Your obseruance is too blunt, sir. *A flourish.*

AMO. Iudges, award the *prize.* Take breath, sir. This bout hath beene laborious.

ASO. And yet your *Criticke*, or your *Besso'gno*, will thinke these things fopperie, and easie, now.

CRI. Or rather meere *lunacy.* For, would any reasonable creature make these his serious studies, and perfections? Much lesse, onely liue to these ends? to be the false pleasure of a few, the true loue of none, and the iust laughter of all?

HED. We must preferre the *Monsieur*, we courtiers must be partiall.

ANA. Speake, *Guardian.* Name the *prize*, at the *bare Accost.*

163 Foe] Foh *1640-G*

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MOR. A paire of *wall-eyes*, in a *face forced*.

[244] ANA. Giue the *Monsieur*. AMORPHVS hath lost his eies.

AMO. I! is the palate of your judgement downe? Gentles, I doe appeale.

ASO. Yes master, to me. The judges be fooles.

ANA. How now, sir? Tie vp your tongue, Mungrill. He cannot appeale.

ASO. Say you, sir?

ANA. Sit you still, sir.

ASO. Why, so I doe. Doe not I, I pray you?

MER. *Remercie*, *Madame*, and these honourable Censors.

AMO. Well, to the second weapon, The *better Reguard*: I will encounter you better. Attempt.

HED. Sweet *Honour*.

PHI. What sayes my good *Ambition*?

HED. Which take you at this next weapon? I lay a *discretion*, with you, on AMORPHVS head.

PHI. Why, I take the *french*-behau'd gentleman.

HED. 'Tis done, a *discretion*.

CRI. A *discretion*? A prettie court-wager! would any discreet person hazard his wit, so?

PHA. I'le lay a *discretion*, with you, ANAIDES.

ANA. Hang 'hem. I'le not venter a doibt of *discretion*, on eyther of their heads.———

CRI. No, he should venter all then.

ANA. I like none of their playes.

A charge. HED. See, see, this is strange play!

ANA. 'Tis too full of vncertaine motion. He hobbles too much.

CRI. 'Tis call'd your *court-staggers*, sir.

HED. That same fellow talkes so, now he has a place.

ANA. Hang him, neglect him.

MER. *Your good ladiships affectioned.*

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WIF. Gods so! they speake at this weapon, brother!

ASO. They must doe so, sister, how should it bee the *better Reguard*, else?

PHA. Me thinkes, hee did not this respectiuely inough.

PHI. Why, the *Monsieur* but dallies with him.

HED. Dallies? Slight see, hee'l put him too't, in earnest. Well done, AMORPHVS.

ANA. That puffe was good indeed.

CRI. Gods mee! This is desperate play. Hee hits himselfe o'the shinnes.

HED. And he make this good through, he carries it, I warrant him.

CRI. Indeed he displayes his feet, rarely.

HED. See, see; Hee do's the *respectiue Leere* damnably well.

AMO. *The true idolater of your beauties, shall neuer passe their deities vnadored: I rest your poore knight.*

HED. See, now *the oblique leere*, or *the Ianus*: He satis- [245]
fies all, with that aspect, most nobly.

CRI. And most terribly he comes off: like your *Rodo-* *A flourish.*
mantada.

PHA. How like you this play, ANAIDES?

ANA. Good play; but 't is too rough, and boisterous.

AMO. I will second it with a stroke easier, wherein I will prooue his language.

ANA. This is filthie, and graue, now. *A charge.*

HED. O, 't is coole, and warie play. Wee must not disgrace our owne *camerade*, too much.

AMO. *Signora, ho tanto obligo per ye fauore resciuto da lei; che veramente dessidero con tutto il core, à remunerarla in parte: & sicuratiue signora mea cara, chè iosera sempre pronto à seruirla, & honorarla. Bascio le mane de vo' signoria.*

250 *ye*] le *G* 252 *&*] e *G*

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CRI. The *venetian Dop* this.

PHA. Most vnexspectedly excellent! The *French* goes downe certaine.

ASO. *As buckets are put downe into a well*;
Or as a schoole-boy.———

CRI. Trusse vp your *simile, Iacke-daw*, and obserue.

HED. Now the *Monsieur* is moou'd.

ANA. Boe-peepe.

HED. O, most antique.

CRI. The *french Quirke*, this sir.

ANA. Heart, he will ouer-runne her!

MER. *Madamoyselle, Ie voudroy que pouuoy monstrer mon affection, mais ie suis tant mal heureuse, ci froid, ci layd, ci——Ie ne scay qui di dire——excuse moy, Ie suis tout vostre.*

A flourish.

PHI. O braue, and spirited! Hee's a right *Iouialist*.

PHI. No, no: AMORPHVS grauitie outwaies it.

CRI. And yet your ladie, or your feather would outweigh both.

ANA. What's the *prize*, ladie, at this *better Reguard*?

MOR. *A Face fauourably simpring*, and *a fanne wauing*.

ANA. They haue done doubtfully. Diuide. Giue the *fauourable Face* to the *Signior*, and the *light waue* to the *Monsieur*.

AMO. You become the *simper*, well, ladie.

MER. And the *wag*, better.

AMO. Now, to our *solemne Addresse*. Please the well-grac'd PHILAVTIA to relieue the ladie *sentinell*; shee hath stood long.

PHI. With all my heart, come, *Guardian*. Resigne your place.

AMO. *Monsieur*, furnish your selfe with what solemnitie of ornament you thinke fit for this third weapon; at

284 [*Moria comes from the state.* G

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which you are to shew all the cunning of stroke, your deuotion can possibly deuise.

MER. Let me alone, sir. Ile sufficiently decipher your amorous solemnities. CRITES, haue patience. See, if I hit not all their practicke obseruance, with which they lime twigs, to catch their phantasticke ladiebirds.

CRI. I, but you should doe more charitably, to doe it more openly; that they might discouer themselues mockt in these monstrous affections. [246]

MER. *Lacquay*, where's the taylor? *A charge.*

TAY. Heere, sir.

HED. See, they haue their Taylor, Barber, Perfumer, Millaner, Ieweller, Feather-maker, all in common!

ANA. I, this is prettie.

AMO. Here is a haire too much, take it off. Where are thy *mullets*? *They make them selues readie on the stage.*

MER. Is this pinke of equall proportion to this cut, standing of this distance from it?

TAY. That it is, sir.

MER. Is it so, sir, you impudent *Poultroun*? you slaue, you list, you shreds, you.———

HED. Excellent. This was the best, yet.

ANA. S'foot, we must vse our taylors thus. This is your true magnanimitie.

MER. Come, goe to: put on. Wee must beare with you, for the times sake.

AMO. Is the perfume rich, in this jerkin?

PER. Taste, smell; I assure you sir, pure *beniamin*, the onely spirited sent, that euer awak'd a *neapolitane* nostrill. You would wish your selfe all nose, for the loue ont. I frotted a jerkin, for a new-reuenu'd gentleman, yeelded me threescore crownes, but this morning, and the same titillation.

297 *Enter* Tailor, Barber, Perfumer, Milliner, Jeweler, *and* Feather-maker. *G* 308 [*Beats the Tailor. G*

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AMO. I sauour no *sampsuchine*, in it.

PER. I am a *nulli-fidian*, if there be not three thirds of a scruple more of *sampsuchinum*, in this confection, then euer I put in any. Ile tell you all the ingredients, sir.

AMO. You shall be simple, to discouer your *simples*.

PER. Simple? why sir? what recke I to whom I discouer? I haue in it, *muske, ciuet, amber, phœnicobalanus*, the decoction of *turmericke, sesama, nard, spikenard, calamus odoratus, stacte, opobalsamum, amomum, storax, ladanum, aspalathum, opponax, oenanthe*. And what of all these now? what are you the better? Tut, it is the sorting, and the diuiding, and the mixing, and the tempring, and the searcing, and the decocting, that makes the fumigation, and the suffumigation.

AMO. Well, indue me with it.

PER. I will, sir.

HED. An excellent confection.

CRI. And most worthie a true voluptarie. IOVE! what a coyle these muske-wormes take, to purchase anothers delight? for, themselues, who beare the odours, haue euer the least sence of them. Yet, I doe like better the prodigalitie of jewels, and clothes, whereof one passeth to a mans heires; the other, at least weares out time: This presently expires, and without continuall riot in reparation is lost: which who so striues to keep, it is one speciall argument to me, that (affecting to smell better then other men) he doth indeed smell farre worse.

[247] MER. I know, you will say it sits well, sir.

TAY. Good faith, if it doe not, sir, let your Mistris be judge.

MER. By heauen, if my Mistris doe not like it, I'le make no more conscience to vndoe thee, then to vndoe an oyster.

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TAY. Beleeue it, sir, there's ne're a Mistris i' the world can mislike it.

MER. No, not goodwife Taylor, your Mistris; that has onely the iudgement to heat your pressing toole. But for a *court*-Mistris, that studies these *decorums*, and knowes the proportion of euerie cut, to a haire, knowes why such a colour, is cut vpon such a colour, and, when a satten is cut vpon six taffataes, wil looke that we should diue into the depth of the cut.———Giue me my scarffe. Shew some ribbands, sirra. Ha you the feather?

FET. I, sir.

MER. Ha'you the jewell?

IEW. Yes, sir.

MER. What must I giue for the hire on't?

IEW. You'le giue me six crownes, sir?

MER. Sixe crownes? By heauen 'twere a good deed to borrow it of thee, to shew: and neuer let thee haue it againe.

IEW. I hope your worship will not doe so, sir.

MER. By IOVE, sir, there bee such trickes stirring, I can tell you, and worthily too. Extorting knaues! that liue by these *Court-decorums*, and yet,———What's your jewell worth, I pray?

IEW. A hundred crownes, sir.

MER. A hundred crownes? And sixe for the loane on't an houre? What's that i' the hundred for the yeere? These impostors would not bee hang'd? your thiefe is not comparable to 'hem, by HERCVLES, well, put it in, and the feather. You will ha't, and you shall; and the poxe giue you good on't.

AMO. Giue mee my confects, my *moscardini*, and place those colours in my hat.

MER. These are *bolognian* ribbands, I warrant you?

MIL. In truth, sir: if they be not right *granado* silke——

MER. A poxe on you, you'le all say so.

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MIL. You giue me not a pennie, sir.

MER. Come sir, perfume my *deuant*; May it ascend, like solemne sacrifice, into the nostrils of the *Queene of Loue*.

HED. Your *french ceremonies* are the best.

ANA. *Monsieur, Signior*, your *solemne Addresse* is too long. The ladies long to haue you come on.

AMO. Soft, sir, our comming on is not so easily prepar'd. Signior *Fig*.

PER. I, sir.

AMO. Can you helpe my complexion, heere?

PER. O yes, sir, I haue an excellent *mineral Fucus*, for the purpose. The gloues are right, sir, you shall burie 'hem in a mucke-hill, a draught, seuen yeeres, and take 'hem out, and wash 'hem, they shall still retaine their
[248] first sent, true *spanish*. There's *ambre* i'the *vmbre*.

MER. Your price, sweet *Fig*.

PER. Giue me what you will, sir: The *Signior* payes me two crownes a paire, you shall giue me your loue, sir.

MER. My loue? with a pox to you, goodman *sasafras*.

PER. I come, sir. There's an excellent *diapasme* in a chaine too, if you like it.

AMO. Stay, what are the ingredients to your *fucus*?

PER. Nought, but *sublimate*, and *crude mercurie*, sir, well prepar'd, and dulcified, with the jaw-bones of a sow, burnt, beaten, and searced.

AMO. I approue it. Lay it on.

MAR. Ile haue your chaine of pomander, sirrah; what's your price?

PER. Wee'le agree, *Monsieur*; Ile assure you, it was both decocted, and dried, where no sun came, and kept in an *onyx* euer since it was ball'd.

MER. Come, inuert my *mustachio*, and we haue done.

AMO. 'Tis good.

BAR. Hold still I pray you, sir.

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PER. Nay, the *fucus* is exorbitant, sir.
MER. Death! doost thou burne me, Harlot?
BAR. I beseech you, sir.
MER. Begger, Varlet, *Poultroun*? *A flourish.*
HED. Excellent, excellent!
ANA. Your *french* Beate is the most naturall beate of the world.
ASO. O, that I had plaid at this weapon!
PHA. Peace, now they come on; the second part. *A charge.*
AMO. Madame, your beauties, being so attractiue, I muse you are left thus, alone.
PHI. Better be alone, sir; then ill-accompanied.
AMO. Nought can be ill, ladie, that can come neere your goodnesse.
MER. Sweet Madame, on what part of you soeuer a man casts his eye, he meets with perfection; you are the liuely image of VENVS, throughout; all the GRACES smile in your cheeks; your beautie nourishes, as well as delights; you haue a tongue steep't in honie; and a breath like a panther: your brests and forehead are whiter then gotes milke, or *May*-blossomes; a cloud is not so soft as your skinne.———
HED. Well strooke, *Monsieur*: Hee charges like a *Frenchman* indeed, thicke, and hotly.
MER. Your cheekes are CVPIDS baths, wherein hee vses to steepe himselfe in milke, and nectar: Hee do's light all his torches at your eyes, and instructs you how to shoot, and wound, with their beames. Yet I loue nothing, in you, more then your innocence; you retaine so natiue a simplicitie, so vnblam'd a behauiour. Mee thinkes, with such a loue, I should find no head, nor foot of my pleasure: You are the verie spirit of a ladie.
ANA. Faire play, *Monsieur*? you are too hot on the quarrie. Giue your competitor audience.

428 [*Beats him. G*

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[249] AMO. Lady, how stirring soeuer the *Monsieurs* tongue is, hee will lie by your side, more dull then your *eunuch*.

ANA. A good stroke; That mouth was excellently put ouer.

AMO. You are faire, lady———

CRI. You offer foule, *Signior*, to close. Keepe your distance; for all your *Brauo rampant*, here.

AMO. I say you are faire, lady, let your choice be fit, as you are faire.

MER. I say, ladies doe neuer beleeue they are faire, till some foole begins to dote vpon 'hem.

PHI. You play too rough, gentlemen.

AMO. Your *frenchified* foole is your onely foole, lady: I doe yeeld to this honorable *Monsieur*, in all ciuill, and humane courtesie.

A flourish. MER. Buzze.

ANA. Admirable. Giue him the *prize*. Giue him the *prize*; That mouth, againe, was most courtly hit, and rare.

AMO. I knew, I should passe vpon him with the *bitter Bob*.

HED. O, but the *Reuerse* was singular.

PHA. It was most subtile, AMORPHVS.

ASO. If I had don't, it should haue beene better.

MER. How heartily they applaud this, CRITES!

CRI. You suffer 'hem too long.

MER. I'le take off their edge instantly.

ANA. Name the *prize*, at the *solemne Addresse*.

PHI. Two *lips wagging*.

CRI. And neuer a wise word; I take it.

ANA. Giue to AMORPHVS. And, vpon him, againe; let him not draw free breath.

AMO. Thankes, faire deliuerer, and my honorable iudges, Madame PHANTASTE, you are our worthy obiect at this next weapon.

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PHA. Most couetingly ready, AMORPHVS.
HED. Your *Monsieur* is crest-falne.
ANA. So are most of 'hem once a yeere.
AMO. You will see, I shall now giue him the gentle *dor*, presently, hee forgetting to shift the colours, which are now chang'd, with alteration of the Mistris. At your last weapon, sir. The *perfect Close*. Set forward, intend your approch. *Monsieur*. *A charge.*
MER. 'Tis yours, *Signior*.
AMO. With your example, sir.
MER. Not I, sir.
AMO. It is your right.
MER. By no possible meanes.
AMO. You haue the way.
MER. As I am noble———
AMO. As I am vertuous———
MER. Pardon me, sir.
AMO. I will die first. [250]
MER. You are a tyranne in courtesie.
AMO. He is remou'd———Iudges beare witnesse.
MER. What of that, sir? *Amorphus staies the other, on his mouing.*
AMO. You are remou'd, sir.
MER. Well.
AMO. I challenge you; you haue receiued the *dor*. Giue me the *prize*.
MER. Soft, sir. How, the *dor*?
AMO. The common Mistris, you see, is changed.
MER. Right, sir.
AMO. And you haue still in your hat the former colours.
MER. You lie, sir, I haue none: I haue pull'd 'hem out. I meant to play discolour'd.
CRI. The *dor*, the *dor*, the *dor*, the *dor*, the *dor*! the palpable *dor*.

492 [*She takes the state instead of Philautia.* G

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A flourish. ANA. Heart of my bloud, AMORPHVS, what ha' you done? Stuck a disgrace vpon vs all, and at your last weapon?

ASO. I could haue done no more.

HED. By heauen, it was most vnfortunate lucke.

ANA. Lucke! by that candle, it was meere rashnesse, and ouer-sight, would any man haue venterd to play so open, and forsake his ward? Dam' me if he ha' not eternally vndone himselfe, in court; and discountenanc'd vs, that were his maine countenance, by it.

AMO. Forgiue it, now. It was the *solœcisme* of my starres.

CRI. The *Wring by the hand*, and the *Banquet* is ours.

MER. O, here's a *lady*, *feeles* like a wench of the first yeare; you would thinke her hand did melt in your touch; and the bones of her fingers ran out at length, when you prest 'hem, they are so gently delicate! Hee that had the grace to print a kisse on these lips, should taste wine, & rose-leaues. O, shee kisses as close as a cockle. Let's take 'hem downe, as deepe as our hearts, wench, till our very soules mixe. Adieu, *Signior*. Good faith, I shall drinke to you at supper, sir.

ANA. Stay, *Monsieur*. Who awards you the *prize*?

CRI. Why, his proper merit, sir: you see hee has plaid downe your grand garbe-Master, here.

ANA. That's not in your *logicke* to determine, sir: you are no courtier. This is none of your seuen, or nine beggerly *sciences*, but a certaine mysterie aboue 'hem, wherein wee that haue skill must pronounce, and not such freshmen as you are.

CRI. Indeed, I must declare my selfe to you no profest courtling; nor to haue any excellent stroke, at your subtile weapons: yet if you please, I dare venter a hit with you, or your fellow, sir DAGONET, here.

ANA. With me?

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CRI. Yes, sir.

ANA. Heart, I shall neuer haue such a fortune to saue my selfe in a fellow againe, and your two reputations, gentlemen, as in this. I'le vndertake him.

HED. Doe, and swinge him soundly, good ANAIDES. [251]

ANA. Let mee alone, I'le play other manner of play, then has beene seene, yet. I would the *prize* lay on't.

MER. It shall if you will, I forgiue my right.

ANA. Are you so confident? what's your weapon?

CRI. At any, I, sir.

MER. The *perfect Close*, That's now the best.

ANA. Content, I'le pay your scholaritie. Who offers?

CRI. Mary, that will I. I dare giue you that adüantage, too.

ANA. You dare? Well, looke to your *liberall* skonce.

AMO. Make your play still, vpon the answere, sir.

ANA. Hold your peace, you are a hobby-horse.

ASO. Sit by me, Master.

MER. Now CRITES, strike home.

CRI. You shall see me vndoe the assur'd swaggerer with a tricke, instantly: I will play all his owne play before him; court the wench, in his garbe, in his phrase, with his face; leaue him not so much as a looke, an eye, a stalke, or an imperfect oth, to expresse himselfe by, after me.

MER. Excellent, CRITES.

ANA. When begin you, sir? Haue you consulted? *A charge*

CRI. To your cost, sir; which is the *Peece*, stands forth to bee courted? O, are you shee? Well, Madame, or sweet lady, it is so, I doe loue you in some sort, doe you conceiue? and though I am no *Monsieur*, nor no *Signior*, and do want (as they say) *logicke* and *sophistrie*, and good words, to tell you why it is so; yet by this hand, and by that candle, it is so; And though I bee no booke-worme,

584 [*Aside to Mercury.* G 588 she? [*to Philautia.*] G

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nor one that deales by arte, to giue you *rhetorike*, and causes, why it should be so, or make it good it is so, yet dam' me, but I know it is so, and am assur'd it is so, and I and my sword shall make it appeare it is so; and giue you reason sufficient, how it can be no otherwise, but so———

HED. S'light, ANAIDES, you are mockt; and so we are all.

MER. How now, Signior! What, suffer your selfe to bee cossen'd of your courtship, before your face?

HED. This is plaine confederacy, to disgrace vs: Let's bee gone, and plot some reuenge.

AMO. *When men disgraces share,*
The lesser is the care.

CRI. Nay stay, my deare *Ambition*, I can doe you ouer too. You that tell your Mistris, Her beautie is all composde of theft; Her haire stole from APOLLO's goldy-locks; Her white and red, lillies, and roses stolne out of paradise; Her eyes, two starres, pluckt from the skie; Her nose, the *gnomon* of *Loues* diall, that tells you how the clocke of your heart goes: And for her other parts, as you cannot reckon 'hem, they are so many; so you cannot recount them, they are so manifest. Yours, if his owne, vnfortunate HOYDEN, in stead of HEDON.

A flourish.

[252] ASO. Sister, come away, I cannot endure 'hem longer.

MER. Goe, *Dors*, and you, my Madame *Courting-stocks*,
Follow your scorned, and derided mates;
Tell to your guiltie brests, what meere guilt blocks
You are, and how vnworthy humane states.

CRI. Now, sacred god of wit, if you can make
Those, whom our sports taxe in these apish graces,
Kisse (like the fighting snakes) your peacefull rod;
These times shall canonize you for a god.

MER. Why, CRITES, thinke you any noble spirit.

607 Ambition, [*to Hedon*] *G* 617 [*Exeunt all but Mercury and Crites. G*

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Or any, worth the title of a man,
Will be incenst, to see th'inchaunted vailes
Of selfe-conceit, and seruile flatterie
(Wrapt in so many folds, by time, and custome)
Drawne from his wronged, and bewitched eyes?
Who sees not now their shape, and nakednesse,
Is blinder then the sonne of earth, the mole:
Crown'd with no more humanitie, nor soule.
CRI. Though they may see it, yet the huge estate
Phansie, and forme, and sensuall pride haue gotten,
Will make them blush for anger, not for shame;
And turne shewne nakednesse, to impudence.
Humour is now the test, we trie things in;
All power is iust: Nought that delights is sinne.
And, yet the zeale of euery knowing man,
(Oppresst with hills of tyrannie, cast on vertue
By the light phant'sies of fooles, thus transported)
Cannot but vent the *Ætna* of his fires,
T'enflame best bosomes, with much worthier loue
Then of these outward, and effeminate shades:
That, these vaine ioyes, in which their wills consume
Such powers of wit, and soule, as are of force
To raise their beings to æternitie,
May be conuerted on workes, fitting men.
And, for the practice of a forced looke,
An antique gesture, or a fustian phrase,
Studie the natiue frame of a true heart,
An inward comelinesse of bountie, knowledge,
And spirit, that may conforme them, actually,
To *Gods* high figures, which they haue in power:
Which to neglect for a selfe-louing neatnesse,
Is sacrilege, of an vnpardon'd greatnesse.
MER. Then let the truth of these things strengthen thee,
In thy exempt, and only man-like course:
Like it the more, the lesse it is respected:

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[258] Though men faile, vertue is by gods protected.
See, here comes ARETE, I'le with-draw my selfe.

Act V. *Scene* V.

ARETE, CRITES.

CRITES, you must prouide strait for a masque,
'Tis CYNTHIAS pleasure. CRI. How, bright ARETE!
Why, 'twere a labour more for HERCVLES.
Better, and sooner durst I vnder-take
To make the different seasons of the yeere,
The windes, or elements to sympathize,
Then their vnmeasurable vanitie
Dance truely in a measure. They agree?
What though all concord's borne of contraries?
So many follies will confusion proue,
And like a sort of jarring instruments,
All out of tune: because (indeede) we see
There is not that analogie, twixt discords,
As betweene things but meerely opposite.
ARE. There is your error. For as HERMES wand
Charmes the disorders of tumultuous ghosts,
And as the strife of *Chaos* then did cease,
When better light then *Natures* did arriue:
So, what could neuer in it selfe agree,
Forgetteth the *eccentrike* propertie,
And at her sight, turnes forth-with regular,
Whose scepter guides the flowing *Ocean*.
And though it did not, yet the most of them
(Being either courtiers, or not wholy rude)
Respect of maiestie, the place, and presence,
Will keepe them within ring; especially

663 [*Exit. G* *SCENA. 6. Q* *Act ... CRITES.*] *Enter* ARETE. *G* 2 'Tis ... pleasure.] *om. Q* How] A masque *Q*

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When they are not presented as themselues
But masqu'd like others. For (in troth) not so
T'incorporate them, could be nothing else,
Then like a state vngouern'd without lawes;
Or body made of nothing but diseases:
The one, through impotency poore, and wretched,
The other, for the *anarchie* absurd.
CRI. But, ladie, for the reuellers themselues,
It would be better (in my poore conceit)
That others were imploid: for such as are
Vnfit to be in CYNTHIAES court, can seeme
No lesse vnfit to be in CYNTHIAES sports.
ARE. That, CRITES, is not purposed without [254]
Particular knowledge of the Goddesse mind,
(Who holding true intelligence, what follies
Had crept into her palace) shee resolu'd,
Of sports, and triumphs, vnder that pretext,
To haue them muster in their pompe, and fulnesse:
That so shee might more strictly, and to roote,
Effect the reformation shee intends.
CRI. I now conceiue her heauenly drift in all,
And will apply my spirits, to serue her will.
O thou, the very power, by which I am,
And but for which, it were in vaine to be,
Chiefe next DIANA, virgin, heauenly faire,
Admired ARETE (of them admir'd,
Whose soules are not enkindled by the sense)
Disdaine not my chaste fire, but feede the flame
Deuoted truely to thy gracious name.
ARE. Leaue to suspect vs: CRITES well shall find,
As we are now most deare, wee'le proue most kind.

30 lawes; or *Q* 31 Or] A *Q* 39 CRITES . . . purposed] is not done (my *Criticus*) *Q* 48 her] thy *Q* 56 CRITES well] *Criticus Q* 57 *Arete Within. Q* kind. [*Within.*] Arete! *G*

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Harke, I am call'd. CRI. I follow instantly.
PHŒBVS APOLLO: if with ancient rites,
And due deuotions, I haue euer hung
Elaborate *pæans*, on thy golden shrine,
Or sung thy triumphs in a loftie straine,
Fit for a theater of gods to heare;
And thou, the other sonne of mighty IOVE,
Cyllenian MERCVRY (sweet MAIAS ioy)
If in the busie tumults of the mind,
My path thou euer hast illumined,
For which, thine altars I haue oft perfum'd,
And deckt thy statues with discoloured flowres:
Now thriue inuention in this glorious court,
That not of bountie only, but of right,
CYNTHIA may grace, and giue it life by sight.

Act V. *Scene* VI.

HESPERVS, CYNTHIA, ARETE, TYMÈ, PHRONESIS, THAVMA.

The Hymne.

QVeene, *and* Huntresse, *chaste, and faire,*
Now the Sunne *is laid to sleepe,*
[255] *Seated, in thy siluer chaire,*
State in wonted manner keepe:
HESPERVS *intreats thy light,*
Goddesse, excellently bright.

Earth, let not thy enuious shade
Dare it selfe to interpose;

58 Harke ... call'd.] *Arete.* Harke, I am cald. *Exit. Q* 69 Statue *Q* 72 *Exit. Q* *Finis Actus quarti. Q* ACTVS QVINTVS. *SCENA. 1. Q* SCENE III. *Enter,* etc. *Music accompanied.* HESPERUS *sings. G* Hymnus. *Q* 1 *Hesp. Q*

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CYNTHIAS *shining orbe was made*
Heauen to cleere, when day did close:
Blesse vs then with wished sight,
Goddesse, excellently bright.

Lay thy bow of pearle apart,
And thy cristall-shining quiuer;
Giue vnto the flying hart
Space to breathe, how short soeuer:
Thou that mak'st a day of night,
Goddesse, excellently bright.

CYN. When hath DIANA, like an enuious wretch,
That glitters onely to his soothed selfe,
Denying to the world, the precious vse
Of hoorded wealth, with-held her friendly aide?
Monthly, we spend our still-repaired shine,
And not forbid our virgin-waxen torch
To burne, and blaze, while nutriment doth last:
That once consum'd, out of IOVES treasurie
A new we take, and sticke it in our spheare,
To giue the mutinous kind of wanting men,
Their look't-for light. Yet, what is their desert?
"Bountie is wrong'd, interpreted as due;
"Mortalls can challenge not a ray, by right,
"Yet doe expect the whole of CYNTHIAS light.
But if that *Deities* with-drew their gifts,
For humane follies, what could men deserue
But death, and darknesse? It behooues the high,
For their owne sakes, to doe things worthily.
ARE. Most true, most sacred *Goddesse*; for the heauens
Receiue no good of all the good they doe.
Nor IOVE, nor you, nor other heauenly power,
Are fed with fumes, which doe from incense rise,

18 Exit. *Q* 34 could] should *Q*

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Or sacrifices reeking in their gore,
Yet, for the care which you of mortalls haue,
(Whose proper good it is, that they be so)
You well are pleas'd with odours redolent:
But ignorant is all the race of men,
Which still complaines, not knowing why, or when.
[256] CYN. Else, noble ARETE, they would not blame,
And taxe, for or vnjust, or for as proud,
Thy CYNTHIA, in the things which are indeed
The greatest glories in our starrie crowne;
Such is our chastitie: which safely scornes
(Not *Loue*, for who more feruently doth loue
Immortall honour, and diuine renowne?
But) giddie CVPID, VENVS franticke sonne.
Yet ARETE, if by this vailed light,
Wee but discouer'd (what we not discerne)
Any, the least of imputations stand
Readie to sprinkle our vnspotted fame,
With note of lightnesse, from these reuels neere:
Not, for the empire of the vniuerse,
Should night, or court, this whatsoeuer shine,
Or grace of ours vnhappily enjoy.
"Place, and occasion are two priuie theeues;
"And from poore innocent ladies often steale
"(The best of things) an honourable name:
"To stay with follies, or where faults may be,
"Infers a crime, although the partie free.
ARE. How *Cynthian-ly* (that is, how worthily
And like herselfe) the matchlesse CYNTHIA speakes!
Infinite iealousies, infinite regards,
Doe watch about the true virginitie:
But PHŒBE liues from all, not onely fault,
But as from thought, so from suspicion free.
"Thy presence *broad-seales* our delights for pure,
"What's done in CYNTHIAS sight, is done secure.

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CYN. That then so answer'd (dearest ARETE)
What th'argument, or of what sort our sports
Are like to be this night, I not demaund.
Nothing which dutie, and desire to please
Beares written in the forehead, comes amisse.
But vnto whose inuention, must we owe,
The complement of this nights furniture?
ARE. Excellent Goddesse, to a mans, whose worth,
(Without *hyperbole*,) I thus may praise;
One (at least) studious of deseruing well,
And (to speake truth) indeed deseruing well:
"Potentiall merit stands for actuall,
"Where onely oportunitie doth want,
"Not will, nor power: both which in him abound.
One, whom the MVSES, and MINERVA loue.
For whom should they, then CRITES, more esteeme,
Whom PHŒBVS (though not *Fortune*) holdeth deare? [257]
And (which conuinceth excellence in him,)
A principall admirer of your selfe.
Euen, through th' vngentle injuries of *fate*,
And difficulties, which doe vertue choake,
Thus much of him appeares. What other things
Of farther note, doe lye vnborne in him,
Them I doe leaue for cherishment to shew,
And for a Goddesse graciously to judge.
CYN. We haue alreadie judg'd him, ARETE:
Nor are we ignorant, how noble minds
Suffer too much through those indignities,
Which times, and vicious persons cast on them:
Our selfe haue euer vowed to esteeme,
(As vertue, for it selfe, so) fortune base;
Who's first in worth, the same be first in place.

83 a] *om. Q* 91 then . . . esteeme] more loue then *Critious Q*
107 Who's] Who *Q*

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Nor farther notice (ARETE) we craue
Then thine approuals soueraigne warrantie:
Let' be thy care, to make vs knowne to him,
"CYNTHIA shall brighten, what the world made dimme.

Act V. *Scene* VII.

The first Masque.

To them. CVPID, like ANTEROS.

CLeare pearle of heauen, and, not to bee farther ambitious in titles, CYNTHIA. The fame of this illustrous night, among others, hath also drawne these foure faire virgins from the palace of their Queene *Perfection* (a word, which makes no sufficient difference, twixt hers, and thine) to visit thy imperiall court: for she, their soueraigne, not finding where to dwell among men, before her returne to heauen, aduised them wholy to consecrate themselues to thy celestiall seruice, as in whose cleere spirit (the proper element, and sphere of vertues) they should behold not her alone, (their euer honour'd mistris) but themselues (more truly themselues) to liue inthroniz'd. Her selfe would haue commended them vnto thy fauour more particularly, but that shee knowes no commendation is more auaileable with them, then that of proper vertue. Neuerthelesse, she will'd them to present this christall *mound*, a note of monarchie, and symbole of perfection, to thy more worthie *deitie*; which, as heere by me they most humbly doe, so amongst the rarities thereof,

111 [*Exit Arete. G* *SCENA. 2. THE FIRST MASQVE. Q* *Act ...* ANTEROS.] The First Masque. Enter CUPID *disguised as* Anteros, *followed by* Storgé, Aglaia, Euphantaste, *and* Apheleia. *G* 1 Ante. *Q* 7 *Soueraigne Lady Q* 15 them] *thee Q*, thee *1692-G*

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that is the chiefe, to shew whatsoeuer the world hath excellent, howsoeuer remote and various. But your irradiate iudgement will soone discouer the secrets of this little cristall world. Themselues (to appeare more plainely) because they know nothing more odious, then false pretexts, haue chosen to expresse their seuerall qualities, thus, in seuerall colours. [258]

The first, in citron colour, is *natural Affection*, which giuen vs to procure our good, is somtime called STORGE, & as euery one is neerest to himselfe, so this hand-maid of reason, *allowable selfe-loue*, as it is without harme, so are none without it: Her place in the court of *Perfection* was to quicken mindes in the pursuit of honour. Her deuice is a *perpendicular Leuell*, vpon a *Cube*, or *Square*. The word, SE SVO MODVLO. Alluding to that true measure of ones selfe, which as euerie one ought to make, so is it most conspicuous in thy diuine example.

The second, in greene, is AGLAIA, *delectable and pleasant Conuersation*, whose propertie is to moue a kindly delight, and sometime not without laughter: Her office, to entertaine assemblies, and keepe societies together with faire familiaritie. Her deuice within *a Ring of clouds, a Heart with shine about it.* The Word, CVRARVM NVBILA PELLO. An *allegorie* of CYNTHIAES light, which no lesse cleares the skie, then her faire mirth the heart.

The third, in the discolour'd mantle spangled all ouer, is EVPHANTASTE, *a well conceited Wittinesse*, and imployd in honouring the court with the riches of her pure inuention. Her deuice, vpon a *Petasus*, or *Mercuriall* hat, a *Crescent*. The Word, SIC LAVS INGENII. Inferring, that the praise and glorie of wit, doth euer increase, as doth thy growing moone.

23 *the more Q* 27 *1 The first Q* 37 *2 The second Q*
38 is] *it is Q* 45 *3 The third Q* the] *om. Q*

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The fourth in white, is APHELEIA, a *Nymph* as pure and simple as the soule, or as an abrase table, and is therefore called *Simplicitie*; without folds, without pleights, without colour, without counterfeit: and (to speake plainly) *Plainenesse* it selfe. Her deuice is no deuice. The word vnder her *siluer Shield*, OMNIS ABEST FVCVS. Alluding to thy spotlesse selfe, who art as farre from impuritie, as from mortalitie.

My selfe (celestiall Goddesse) more fit for the court of CYNTHIA, then the arbors of CYTHEREE, am call'd ANTEROS, or *Loues enemie*; the more welcome therefore to thy court, and the fitter to conduct this *quaternion*, who as they are thy professed votaries, and for that cause aduersaries to *Loue*, yet thee (perpetuall *Virgin*) they both loue, and vow to loue eternally.

Act V. *Scene* VIII.

CYNTHIA, ARETE, CRITES.

NOt without wonder, nor without delight,
Mine eyes haue view'd (in contemplations depth)
This worke of wit, diuine, and excellent:
What shape? what substance? or what vnknowne power
In virgins habite, crown'd with lawrell leaues,
And oliue branches wouen in betweene,
On sea-girt rockes, like to a Goddesse shines?
O front! ô face! ô all cælestiall sure,
[259] And more then mortall! ARETE, behold
Another CYNTHIA, and another Queene,
Whose glorie (like a lasting *plenilune*)
Seemes ignorant of what it is to wane!

52 *4 The fourth Q* 63 Quaternio *Q* *SCENA. 3. Q*
Act ... CRITES.] *Re-enter* ARETE, *with* CRITES. *G* 1 *Cynthia. Q*
7 Rocke *Q*

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Not vnder heauen an obiect could be found
More fit to please. Let CRITES make approch.
Bountie forbids to paule our thankes with stay,
Or to deferre our fauour, after view:
"The time of grace is, when the cause is new.
ARE. Loe, here the man (celestiall DELIA)
Who (like a circle bounded in it selfe)
Contaynes as much, as man in fulnesse may.
Loe, here the man, who not of vsuall earth,
But of that nobler, and more precious mould,
Which PHŒBVS selfe doth temper, is compos'd;
And, who (though all were wanting to reward)
Yet, to himselfe he would not wanting be:
Thy fauours gaine is his ambitions most,
And labours best; who (humble in his height)
Stands fixed silent in thy glorious sight.
CYN. With no lesse pleasure, then we haue beheld
This precious christall, worke of rarest wit,
Our eye doth reade thee (now enstil'd) our CRITES;
Whom learning, vertue, and our fauour last,
Exempteth from the gloomy multitude.
"With common eye the supreme should not see.
Henceforth be ours, the more thy selfe to be.
CRI. Heau'ns purest light, whose orbe may be eclips'd,
But not thy praise (diuinest CYNTHIA)
How much too narrow for so high a grace,
Thine (saue therein) the most vnworthy CRITES
Doth find himselfe! for euer shine thy fame;
Thine honours euer, as thy beauties doe;
In me they must, my darke worlds chiefest lights,
By whose propitious beames my powers are rais'd
To hope some part of those most loftie points,

14 CRITES make] *Criticus Q* 31 enstil'd) our CRITES] our *Criticus Q* 39 Thy] *Q* the . . . CRITES] vnworthy *Criticus Q*

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Which blessed ARETE hath pleas'd to name,
As markes, to which m' indeuours steps should bend:
Mine, as begun at thee, in thee must end.

[260] *Act* V. *Scene* IX.

The second Masque.

MERCVRIE, as a PAGE.

SIster of PHŒBVS, to whose bright orbe we owe, that we not complaine of his absence; These foure brethren (for they are brethren, and sonnes of EVTAXIA, a lady knowne, and highly belou'd of your resplendent *deitie*) not able to be absent, when CYNTHIA held a solemnitie, officiously insinuate themselues into thy presence: For, as there are foure cardinall vertues, vpon which the whole frame of the *court* doth moue, so are these the foure cardinall properties, without which, the body of *complement* moueth not. With these foure siluer iauelins (which they beare in their hands) they support in Princes courts the state of the presence, as by office they are obliged; which, though here they may seeme superfluous, yet, for honors sake, they thus presume to visite thee, hauing also beene emploid in the palace of Queene *Perfection*. And though to them, that would make themselues gracious to a Goddesse, sacrifices were fitter then presents, or *Impreses*, yet they both hope thy fauour, and (in place of either) vse seuerall *Symboles*, contayning the titles of thy imperiall dignitie.

First, the hethermost, in the changeable blew, and greene robe, is the commendably-fashioned gallant, EVCOS-

46 to] *om. Q* my 'ndeuors *Q* *SCENA. 4. THE SECOND MASQVE. Q* *Act* ... PAGE.] The Second Masque. *Enter* MERCURY *as a page, introducing* Eucosmos, Eupathes, Eutolmos, *and* Eucolos. *G* 1 Mer. *Q* 21 First] *1 Q* 22 fashionate *Q*

MOS; whose courtly habite is the grace of the presence, and delight of the surueying eye: whom ladies vnderstand by the names of *neate*, and *elegant*. His *Symbole* is, DIVAE VIRGINI, in which he would expresse thy *deities* principall glory, which hath euer beene *virginitie*.

The second, in the rich acoutrement, and robe of purple, empaled with gold, is EVPATHES; who entertaynes his mind with an harmelesse, but not incurious varietie: All the obiects of his senses are sumptuous, himselfe a gallant, that, without excesse, can make vse of superfluitie: goe richly in imbroideries, iewells (and what not?) without vanitie, and fare delicately without gluttonie: and therefore (not without cause) is vniuersally thought to be of *fine humour*. His *Symbole* is, DIVAE OPTIMAE. An attribute to expresse thy *goodnesse*, in which thou so resemblest IOVE thy father.

The third, in the blush-colour'd sute, is, EVTOLMOS, as duely respecting others, as neuer neglecting himselfe; commonly knowne by the title of *good audacitie*: to courts, and courtly assemblies, a guest most acceptable. His *Symbole* is, DIVAE VIRAGINI. To expresse thy *hardy courage*, in chase of sauage beasts, which harbour in woods, and wildernesse.

The fourth, in watchet tinsell, is the kind, and truly benefique EVCOLOS. Who imparteth not without respect, but yet without difficultie; and hath the happinesse to make euery kindnesse seeme double, by the timely, and [261] freely bestowing thereof. He is the chiefe of them, who (by the vulgar) are said to be of *good nature*. His *Symbole* is, DIVAE MAXIMAE. An adiunct to signifie thy *greatnesse*, which in heauen, earth, and hell is formidable.

28 *2 The second Q* 33 *superfluities Q* *Imbroyders Q*
39 *3. The third Q* 46 *4. The fourth Q*

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Act V. *Scene* X.

CVPID, MERCVRIE.

The Masques ioyne, and they dance.

IS not that AMORPHVS, the trauailer?

MER. As though it were not! doe you not see how his legs are in trauaile with a measure?

CVP. HEDON, thy master is next.

MER. What, will CVPID turne *nomenclator*, and cry them?

CVP. No faith, but I haue a *comedie* toward, that would not be lost for a kingdome.

MER. In good time, for CVPID will proue the *comedie*.

CVP. MERCVRY, I am studying how to match them.

MER. How to mis-match them were harder.

CVP. They are the *Nymphs* must doe it, I shall sport my selfe with their passions aboue measure.

MER. Those *Nymphs* would be tam'd a little, indeed, but I feare thou hast not arrowes for the purpose.

CVP. O, yes, here be of all sorts, flights, rouers, and butt-shafts. But I can wound with a brandish, and neuer draw bow for the matter.

MER. I cannot but beleeue it, my inuisible archer, and yet me thinks you are tedious.

CVP. It behoues me to be somewhat circumspect, MERCVRY; for if CYNTHIA heare the twang of my bow, shee'le goe neere to whip mee with the string: therefore, to preuent that, I thus discharge a brandish vpon———it makes no matter which of the couples. PHANTASTE, and AMORPHVS, at you.

MER. Will the shaking of a shaft strike 'hem into such a feuer of affection?

SCENA. 5. Q *Act ... MERCVRIE.] Music. A Dance by the two Masques joined, during which* CUPID *and* MERCURY *retire to the side of the stage. G* 1-2 *(margin) and they dance.] om. Q* 1 *Cup. Q* 12 They are] It is *Q* 26 *[Waves his arrow at them. G*

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CVP. As well as the wincke of an eye: but I pray thee, hinder me not with thy prattle.

MER. IOVE forbid I hinder thee. Mary, all that I feare, is CYNTHIAS presence; which, with the cold of her chastitie, casteth such an *antiperistasis* about the place, that no heate of thine will tarry with the patient.

CVP. It will tarry the rather, for the *antiperistasis* will keepe it in.

MER. I long to see the experiment.

CVP. Why, their marrow boiles already, or they are all turn'd *eunuchs*.

MER. Nay, and't bee so, I'le giue ouer speaking, and bee a spectator onely.

They haue danced the first straine.

AMO. CYNTHIA (by my bright soule) is a right exquisite, and splendidious lady; yet AMORPHVS, I thinke, [262] hath seene more fashions, I am sure more countries: but whether I haue, or not, what neede wee gaze on CYNTHIA, that haue our selfe to admire?

PHA. O, excellent CYNTHIA! yet if PHANTASTE sate where shee doo's, and had such a tire on her head (for attire can doe much) I say no more—but goddesses are goddesses, and PHANTASTE is as shee is! I would the reuells were done once, I might goe to my schoole of glasse, againe, and learne to doe my selfe right after all this ruffling.

MER. How now, CVPID? here's a wonderfull change with your brandish! doe you not heare, how they dote?

CVP. What prodigie is this? no word of loue? no mention? no motion?

MER. Not a word, my little *Ignis fatue*, not a word.

CVP. Are my darts inchaunted? Is their vigour gone? is their vertue ———

41 (*margin*) *haue danced the first*] *daunce the 1* 45 not] no *Q* 53 [*Music: they begin the second dance. G* 58 *Ignis fatue*] *Hell-fire Q*

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MER. What? CVPID turn'd iealous of himselfe? ha, ha, ha.

CVP. Laughs MERCVRY?

MER. Is CVPID angrie?

CVP. Hath he not cause, when his purpose is so deluded?

MER. A rare *comœdie*, it shall be intitled, CVPIDS.

CVP. Doe not scorne vs, HERMES.

MER. Choller, and CVPID, are two fiery things; I scorne 'hem not. But I see that come to passe, which I presag'd in the beginning.

CVP. You cannot tell: perhaps the physicke will not worke so soone vpon some, as vpon others. It may be, the rest are not so resty.

MER. *Ex vngue*, you know the old *adage*, as these, so are the remainder.

CVP. I'le trie: this is the same shaft, with which I wounded ARGVRION.

MER. I, but let mee saue you a labour, CVPID: there were certayne bottles of water fetcht, and drunke off (since that time) by these gallants.

CVP. IOVE, strike me into earth: The *Fountayne* of *selfe-Loue*!

MER. Nay, faint not, CVPID.

CVP. I remembred it not.

MER. Faith, it was ominous to take the name of ANTEROS vpon you, you know not what charme or inchantment lies in the word: you saw, I durst not venter vpon any deuice, in our presentment, but was content to be no other then a simple page. Your arrowes properties (to keepe *decorum*) CVPID, are suted (it should seeme) to the nature of him you personate.

CVP. Indignitie not to be borne.

MER. Nay rather, an attempt to haue beene forborne.

77 [*Waives his arrow again.* G

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CVP. How might I reuenge my selfe on this insulting MERCVRY? there's CRITES, his minion, he has not tasted of this water. It shall be so. Is CRITES turn'd dotard on himselfe too? *The second straine.*

MER. That followes not, because the venome of your shafts cannot pierce him, CVPID.

CVP. As though there were one *antidote* for these, and another for him? [263]

MER. As though there were not! or as if one effect might not arise of diuers causes? What say you to CYNTHIA, ARETE, PHRONESIS, TIMÈ, and others there?

CVP. They are diuine.

MER. And CRITES aspires to be so.

CVP. But that shall not serue him.

MER. 'Tis like to doe it, at this time. But CVPID is growne too couetous, that will not spare one of a multitude.

CVP. One is more then a multitude.

MER. ARETES fauour makes any one shot-proofe against thee, CVPID. I pray thee, light hony-bee, remember thou art not now in ADONIS garden, but in CYNTHIAS presence, where thornes lie in garrison about the roses. Soft, CYNTHIA speakes. *The third straine.*

Act V. *Scene* XI.

CYNTHIA, ARETE, CRITES, MASQVERS.

LAdies, and gallants of our court, to end,
And giue a timely period to our sports,
Let vs conclude them with declining night;

94 (*margin*) *The . . . straine.*] *They daunce the 2. straine. Q* 96 water. [*waues his arrow at Crites.*] *G* 99 CVPID] *om. Q* 109 it] prettily well *Q* 112 (*margin*) *The . . . straine.*] *They daunce the 3. straine. Q* *Act . . .* MASQVERS.] *om. Q, G* 1 *Cynthia Q* of . . . end] *om. Q* 2 And] To *Q*

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Our empire is but of the darker halfe.
And if you iudge it any recompence
For your faire paines, t'haue earn'd DIANAS thankes,
DIANA grants them: and bestowes their crowne
To gratifie your acceptable zeale.
For you are they, that not (as some haue done)
Doe censure vs, as too seuere, and sowre,
But as (more rightly) gracious to the good;
Although we not denie, vnto the proud,
Or the prophane, perhaps indeede austere:
For so ACTAEON, by presuming farre,
Did (to our griefe) incurre a fatall doome;
And so, swolne NIOBE (comparing more
Then he presum'd) was trophæed into stone.
But are we therefore judged too extreme?
Seemes it no crime, to enter sacred bowers,
And hallowed places, with impure aspect,
Most lewdly to pollute? Seemes it no crime,
To braue a *deitie*? Let mortals learne
To make religion of offending heauen;
[264] And not at all to censure powers diuine.
To men, this argument should stand for firme,
"A Goddesse did it, therefore it was good:
"We are not cruell, nor delight in bloud.
But what haue serious repetitions
To doe with reuels, and the sports of court?
We not intend to sowre your late delights
With harsh expostulation. Let 't suffice,
That we take notice, and can take reuenge
Of these calumnious, and lewd blasphemies.
For we are no lesse CYNTHIA, then we were,
Nor is our power (but as our selfe) the same:
Though we haue now put on no tyre of shine,

11 as] are *Q*

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But mortall eyes vndaz'led may indure.
"Yeeres are beneath the spheres: and time makes weake
"Things vnder heauen, not powers which gouerne heauen.
And though our selfe be, in our selfe, secure,
Yet let not mortals challenge to themselues
Immunitie from thence. Loe, this is all:
"Honour hath store of spleene, but wanteth gall.
Once more, we cast the slumber of our thankes
On your ta'ne toile, which here let take an end.
And that we not mis-take your seuerall worths,
Nor you our fauour, from your selues remooue
What makes you not your selues, those cloudes of masque:
"Particular paines, particular thankes doe aske.
How! let me view you! ha? Are we contemn'd? *They vn-masque.*
Is there so little awe of our disdaine,
That any (vnder trust of their disguise)
Should mixe themselues with others of the court?
And (without forehead) boldly presse so far,
As farther none? How apt is lenitie
To be abusde? seueritie to be loth'd?
And yet, how much more doth the seeming face
Of neighbour-vertues, and their borrowed names,
Adde of lewd boldnesse, to loose vanities?
Who would haue thought that PHILAVTIA durst
Or haue vsurped noble STORGES name?
Or with that theft haue ventred, on our eyes?
Who would haue thought, that all of them should hope
So much of our conniuence, as to come
To grace themselues, with titles not their owne?
In stead of med'cines, haue we maladies?
And such impostumes, as PHANTASTE is,
Grow in our palace? we must lance these sores,
Or all will putrifie. Nor are these all, [265]

50 How ... ha?] *om. Q*

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For we suspect a farder fraud then this:
Take off our vaile, that shadowes may depart,
And shapes appeare, beloued ARETE———So.
Another face of things presents it selfe,
Then did of late: What! featherd CVPID mask'd?
And mask'd like ANTEROS? And, stay! more strange!
Deare MERCVRIE, our brother like a page,
To countenance the ambush of the boy?
Nor endeth our discouerie as yet:
GELAIA, like a *Nymph*, that but ere-while
(In male attire) did serue ANAIDES?
CVPID came hither to find sport and game,
Who, heretofore hath beene too conuersant
Among our traine; but neuer felt reuenge:
And MERCVRIE bare CVPID companie.
CVPID, we must confesse this time of mirth
(Proclaim'd by vs) gaue opportunitie,
To thy attempts, although no priuiledge;
Tempt vs no farther, we cannot indure
Thy presence longer: vanish hence, away.
You, MERCVRIE, we must intreate to stay,
And heare what we determine of the rest;
For in this plot, we well perceiue your hand.
But (for we meane not a *censorian* taske,
And yet to lance these vlcers growne so ripe)
Deare ARETE, and CRITES, to you two
We giue the charge; impose what paines you please:
Th' incurable cut off, the rest reforme,
Remembring euer what we first decreed,
Since reuells were proclaim'd let now none bleed.
ARE. How well DIANA can distinguish times?
And sort her censures? keeping to her selfe

75 like to *Q* And, stay] but *Q* 89 [*Exit Cupid.* *Q*
92 we ... your] you haue the deepest *Q* 95 CRITES ... two] *Criticus*, to you *Q*

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The doome of gods, leauing the rest to vs?
Come, cite them, CRITES, first, and then proceed.
CRI. First, PHILAVTIA (for she was the first,)
Then light GELAIA, in AGLAIAS name,
Thirdly PHANTASTE, and MORIA next,
Maine follies all, and of the female crew:
AMORPHVS, or EVCOSMOS conterfeit,
Voluptuous HEDON tane for EVPATHES,
Brazen ANAIDES, and ASOTVS last,
With his two pages, MORVS and PROSAITES;
And thou, the trauellers euill, COS, approch,
Impostors all, and male deformities———
ARE. Nay, forward, for I delegate my power. [266]
And will that at thy mercie they doe stand,
Whom they so oft so plainely scorn'd before.
"'Tis vertue which they want, and wanting it,
"Honour no garment to their backes can fit.
Then, CRITES, practise thy discretion.
CRI. Adored CYNTHIA, and bright ARETE,
Another might seeme fitter for this taske,
Then CRITES farre, but that you iudge not so:
For I (not to appeare vindicatiue,
Or mindfull of contempts, which I contemn'd
As done of impotence) must be remisse,
Who, as I was the authour, in some sort,
To worke their knowledge into CYNTHIAS sight,
So should be much seuerer to reuenge
Th'indignitie, hence issuing to her name.
But there's not one of these, who are vnpain'd,
Or by themselues vnpunished: for vice
Is like a furie to the vicious minde,
And turnes delight it selfe to punishment.

103 CRITES, first] *Criticus Q* 119 Then ... thy] Now *Criticus*, vse your *Q* 122 CRITES farre] *Criticus Q*

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But we must forward to designe their doome,
You are offenders, that must be confest,
Doe you confesse it? ALL. We doe.
CRI. And, that you merit sharpe correction? ALL. Yes.
CRI. Then we (reseruing vnto DELIAES grace,
Her farther pleasure, and to ARETE
What DELIA granteth) thus doe sentence you.
That from this place (for pœnance knowne of all,
Since you haue drunke so deeply of *selfe-Loue*)
You (two and two) singing a *palinode*,
March to your seuerall homes by NIOBES stone,
And offer vp two teares apiece thereon;
That it may change the name, as you must change,
And of a stone be called *weeping Crosse*:
Because it standeth crosse of CYNTHIAS way,
One of whose names is sacred TRIVIA.
And, after pœnance thus perform'd, you passe
In like set order, not as MIDAS did,
To wash his gold off into *Tagus* streame,
But to the well of knowledge, *Helicon*;
Where purged of your present maladies,
(Which are not few, nor slender) you become
Such as you faine would seeme: and then returne,
Offring your seruice to great CYNTHIA.
This is your sentence, if the goddesse please,
[267] To ratifie it with her high consent:
"The scope of wise mirth vnto fruict is bent.
CYN. We doe approue thy censure, belou'd CRITES.
Which MERCVRY, thy true propitious friend,
(A *deitie*, next IOVE, belou'd of vs)
Will vnder-take to see exactly done:
And for this seruice of discouerie

134 designe] define *Q* 136 ALL] *Omnes Q* 137 ALL. Yes.] *Omnes.* We doe. *Q* 155 not] nor *Q* 161 belou'd CRITES] *Criticus Q*

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Perform'd by thee, in honor of our name,
We vow to guerdon it with such due grace,
As shall become our bountie, and thy place.
"Princes, that would their people should doe well,
"Must at themselues begin, as at the head;
"For men, by their example, patterne out
"Their imitations, and reguard of lawes:
"A vertuous *Court* a world to vertue drawes.

PALINODE.

AMO. *From* spanish *shrugs*, french *faces*, *smirks*, *irps*, *and all affected humours*:

CHORVS. Good MERCVRY defend vs.

PHA. *From secret friends*, *sweet seruants*, *loues*, *doues*, *and such phantastique humours*.

CHORVS. Good MERCVRY defend vs.

AMO. *From stabbing of armes*, *flap-dragons*, *healths*, *whiffes*, *and all such swaggering humours*.

CHORVS. Good MERCVRY defend vs.

PHA. *From wauing of fannes*, *coy glaunces*, *glickes*, *cringes*, *and all such simpring humours*.

CHORVS. Good MERCVRY defend vs.

AMO. *From making loue by atturny*, *courting of puppets*, *and paying for new acquaintance*.

CHORVS. Good MERCVRY defend vs.

PHA. *From perfum'd dogs*, *munkeyes*, *sparrowes*, *dildo's*, *and parachito's*.

CHORVS. Good MERCVRY defend vs.

170 heads *Q* 173 Exeunt, *Cynthia*, *Arete*, *&c. Q* *Amorphus*, *Phantaste*, *&c.*, *go off the stage in paire*, *singing the following G* *Palinodia Q*

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[268] AMO. *From wearing bracelets of haire, shooe-ties, gloues, garters, and rings with poesies.*

CHORVS. Good MERCVRY defend vs.

PHA. *From pargetting, painting, slicking, glazing, and renewing old riueld faces.*

CHORVS. Good MERCVRY defend vs.

AMO. *From squiring to tilt-yards, play-houses, pageants, and all such publique places.*

CHORVS. Good MERCVRY defend vs.

PHA. *From entertayning one gallant to gull an other, and making fooles of either.*

CHORVS. Good MERCVRY defend vs.

AMO. *From belying ladies fauours, noble-mens countenance, coyning counterfet imployments, vaine-glorious taking to them other mens seruices, and all* selfe-louing *humours.*

CHORVS. Good MERCVRY defend vs.

SONG.

NOw each one drie his weeping eyes,
And to the well of knowledge haste;
Where purged of your maladies,
You may of sweeter waters taste:
And, with refined voice, report
The grace of CYNTHIA, *and her court.*

THE EPILOGVE.

GEntles, be't knowne to you, since I went in
I am turn'd rimer; and doe thus begin.
The Author (iealous, how your sense doth take

SONG] CANT *Q* MERCURY *and* CRITES *sing. G* 211 *You*] we *Q* *Finis Actus quinti & vltimi. Q* Epilogus. *Q*

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His trauailes) hath enioyned me to make
Some short, and ceremonious *epilogue*;
But if I yet know what, I am a rogue:
He ties me to such lawes, as quite distract
My thoughts; and would a yeere of time exact.
I neither must be faint, remisse, nor sorry,
Sowre, serious, confident, nor peremptory:
But betwixt these. Let's see; to lay the blame [269]
Vpon the Childrens action, that were lame.
To craue your fauour, with a begging knee,
Were to distrust the writers facultie.
To promise better at the next we bring,
Prorogues disgrace, commends not any thing.
Stifly to stand on this, and proudly approue
The play, might taxe the maker of *selfe-Loue.*
I'le onely speake, what I haue heard him say;
By (---) *'tis good, and if you lik't, you may.*

THE END.

Ecce rubet quidam, pallet, stupet, oscitat, odit.
Hoc volo: nunc nobis carmina nostra placent.

---

13 *Fauours Q* 20 (---)] God *Q* Finis. *Q*

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This Comicall Satyre was first acted, in the yeere 1600.

By the then Children of Queene
ELIZABETHS
Chappell.

The principall Comœdians were,

NAT. FIELD. | IOH. VNDERWOOD.
SAL. PAVY. | ROB. BAXTER.
THO. DAY. | IOH. FROST.

With the allowance of the Master of REVELLS.

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TEXTUAL NOTES

See the full discussion of the folio-variants under Remarks on the Variations in the Impressions of the Folio, in the Introduction.

In the list which follows, the corrected reading has been given in each case first. Y represents the folio in the Yale Library; B, that reprinted by Bang; H, that in the Hague Library; P, Professor Phelps' copy. Signatures from the folio are given before the line-numbers, in order that the distribution of more and less corrected sheets may be clearer. The most important variants, aside from those which represent the correction of evident errors, or an effort to secure uniformity of typography, are starred.

If occasionally alterations on the corrected signatures do not appeal to us as changes for the better, we should bear in mind that Jonson's rules for punctuation were different from ours. The colon, for instance, as he tells us in his English Grammar (*Wks.* 9. 317), is used to separate a sentence 'perfect in itself, yet joined to another.' The comma, used by him with great freedom, is nothing more nor less than 'a mean breathing.' Brinsley Nicholson, in his edition of Jonson (*Mermaid*) 1. lxx-i, has an interesting discussion of Jonson's punctuation.

P 5.	Title-page	selfe-Loue[1] Y: selfe-loue B H P
R 1 v.	1. 4. 98	*Benefactor*? or Y B H: BENEFACTOR?|or P
	1. 4. 99	church, in Y B H : church in P
	1. 4. 109	curious, and Y B H : curious and P
		band, this Y B H : band this P
	1. 4. 123	clothes, with Y B H : clothes with P

[1] This is shown to be the corrected reading by reference to other alterations made on the same side of this signature, which is a part of *Every Man out of his Humor*, the play that precedes in the folio.

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	1. 4. 125	vn-trauel'd Y B H : vntrauel'd P
	1. 4. 132	sir. I protest Y B H : sir, I protest P
R 2 v.	1. 5. 38	Floates Y P : Floate B H
R 3.	1. 5. 41	ill-affected H : il-affected Y B P
	1 5. 42	follies. H : follies: Y B P
	1. 5. 50	woo Y H : woe B P
	1. 5. 53	betray, her H : betray her Y B P
	2. 1. 1	my H : by Y B P
	2. 1. 12	easinesse, and H : easinesse and Y B P
	2. 1. 14	mine: and H : mine; and Y B P
R 4 v.	2. 2. 60	cioppini H : Cioppini Y B P
	2. 2. 65	rogue H : Rogue Y B P
	*2. 2. 69	on 'hem time e- | nough: but H : on them time e- | nough; but Y B P
	*2. 2. 74	strangenes H : stratagems Y B P
	2. 2. 79	ordinarie H : *ordinarie* Y B P
	2. 2. 83	*laughter*, GELAIA H : *laughter* GELAIA Y B P
	2. 2. 94	healths, nor H : healths; nor Y B P
	2. 2. 102	*cockatrice*, or H : *cockatrice* or Y B P
R 5.	*2. 3. 35	grauitie Y P : gratuitie B H
R 6.	2. 3. 104	clockes: for Y B H : clockes; for P
	2. 3. 105	*whetstone*, his Y B H : *whetstone* his P
	2. 3. 109	*ænchouies* Y B H : *anchouies* P
	2. 3. 111	clothes, and Y B H : clothes and P
	2. 3. 131	cholericke, but Y B H : cholericke; but P
	2. 3. 132	& order'd Y B H : and order'd P *Nature* Y B H : *nature* P
	2. 3. 141	iniurie Y B H : injurie P
	2. 3. 153	prayses: I Y B H : prayses; I P
S 1 v.	2. 4. 86	metaphysically: looke Y B H : metaphysically; looke P
	2. 4. 100	too, of Y B : too of H P
	2. 4. 111	knowledge: and Y B H : knowledge; and P
S 6.	3. 5. 54	adore and Y B : adore, and H P (only faint traces of the comma left)

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	3. 5. 56	in this court, corner of the world, or kingdome Y B : *in this court, corner of the world, or kingdome* H P
	3. 5. 57	all, againe Y B H : all againe P
	3. 5. 75	*Nymph* Y B : Nymph H P
	3. 5. 90	The dash is not found in H and P.
	3. 5. 95	exoticke Y B : exotickes H P
T 1.	4. 1. 10	*mercurie* B H P : MERCVRY Y mee B H P : me Y
	4. 1. 26	to be: I know B H P : to be; I know Y
	4. 1. 29	trewnesse B H P : trunesse Y
	4. 1. 37	propitious, and B H P : propitious and Y
	*4. 1. 43	of 'hem al B H P : of them al Y
	4. 1. 50	*Venetian* B H P : *venetian* Y
T 1 v.	4. 1. 92	AR | GVRION, to Y : AR | GVRION to B H P
	4. 1. 99	fashion; Mary Y : fashion: Mary B H P
T 6.	4. 3. 258	die-note Y : *die*-note B H P
	4. 3. 260	it and (separated by a wide space)[1] Y P : it, and B H
	4. 3. 269	kings . . . dukes Y : Kings . . . Dukes B H P
	*4. 3. 271	*Brunswicke*, the *Lantgraue, Count Palatine* Y : *Brunswick*, the Lantgraue, Connt *Palatine* B H P
	4. 3. 296	him; he Y : him, he B H P
	*4. 3. 303	lords that brought Y : lords who brought B H P
T 6 v.	4. 3. 316	loues B H P : *loues* Y
	4. 3. 329	judgement, | B H P : judgement | Y
	4. 3. 340	you, let B H P : you let Y
	4. 3. 345	hope, I B H P hope I Y
	*4. 3. 349	vpo' B H P vpon Y

[1] In several instances on pages which show the same state of correction, letters and stops have evidently failed to print; sometimes their growing dimness, sometimes spaces, in the other copies, make this clear. All such cases occurring in Y, or in corrected sheets adopted from other editions, are noted below (p. 157).

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V 3. 4. 5. 43 twice, in Y H : twice in B P
*4. 5. 62 alter all this Y H : alter this B P
V 4 v. *5. 2. 7 of your own en- | dowments Y H : of your en- | dowments B P
5. 2. 19 *greene*, and *yellow* Y H : greene, and yellow B P
5. 2. 30 *greene* Y H : greene B P
5. 2. 35 truenesse, (shee Y : truenesse; (shee B P (in H the comma has ceased to print)
Y 2 v. 5. 6. 52 *Loue*, for P : *Loue*; for Y B H
5. 6. 57 Any, the P : Any the Y B H
5. 6. 77 argument, or P : argument or Y B H
5. 6. 84 *hyperbole* P : hyperbole Y B H
5. 6. 93 The comma after 'him' has become very faint in P and ceased to print in Y.
Y 3 v. 5. 7. 26 thus, in Y : thus in B H P
5. 7. 27 *natural Affection* Y : natural affection B H P
5. 7. 28 STORGE, & Y : Storge, and B H P
5. 7. 30 *allowable selfe-loue* Y : allowable self-loue B H P
5. 7. 31 *Perfection* Y : perfection B H P
5. 7. 33 *perpendicular Leuell*, | vpon a *Cube*, or *Square*. Y : perpendicular leuell, vpon a Cube, or Square. B H P
5. 7. 37 *delectable and pleasant Conuersati* | *on* Y : delectable and pleasant Conuersa- | tion B H P
5. 7. 43 An *alle-* | *gorie* Y : An Al- | legorie B H P
5. 7. 46 *Wittinesse* Y : *wittinesse* B H P
5. 7. 54 *Simplicitie* Y : *simplicitie* B H P
5. 7. 57 *siluer* Y : *Siluer* B H P
5. 7. 63 *quaternion* Y : *Quaternion* B H P
Y 4. 5. 8. 12 wanel Y : wane. B H P
5. 8. 15 paule Y : pall B H P
5. 8. 37 praise (Y : praise; (B H P
5. 8. 46 m' indeuours Y : my 'ndeuours B H P

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Y 5. *5. 10. 1 (margin) *Masques ioyne, and they* P : *Maskes ioyne, and* Y B H
5. 10. 14 little, indeed P : little indeed Y B H
Z 1 v. 5. 11. 120 ARETE, Y H : ARETE; B P
5. 11. 131 vnpunished: for Y H vnpunished for BP
5. 11. 134 doome, Y H : doome; B P
5. 11. 147 *weeping Crosse* Y H : *Weeping Crosse* B P
Z 3. The line printed under the Latin quotation in B and Y is found immediately after the Epilogue in H and P.

As before stated, the Yale University copy has furnished the basis for the text here given, less corrected sheets being replaced from other copies. The text aims to be an exact reprint, except for the correction of certain obvious typographical errors, and the restoration of a few stops and letters which had evidently ceased to print. All such changes are noted in the list which follows.

Induct. 164 3. Most : 3 Most Y
2. 3. 54 AMO. : ANO. Y
2. 4. 112 vanish : van sh Y
3. 5. 14 it). : it) Y
3. 5. 54 adore, and : adore and Y
4. 1. 70 breadth. : breadth Y
4. 2. 49 MER. : MOR. Y
4. 3. 188 slops. : slops, Y
4. 3, 260 it, and : it and Y
5. 2. 35 truenesse, she : truenesse she H
5. 3. 39 her : he Y
5. 3. 90 (*margin*) challenge : challeng Y
5. 3. 119 retrograde : retrogade Y
5. 4. 25 AMOR. : ANOR. Y
5. 4. 340 muske : mukse Y
5. 9. 35 (not : not (not Y
5. 10. 66 MER. : MOR. Y
5. 11. 50 contemn'd : comtemn'd Y
5. 11. 158 please, : please. H

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EXPLANATORY NOTES

These notes include whatever has been thought valuable in previous editions, lack of space, however, making condensation often necessary. Notes signed W are from Whalley, G from Gifford, C from Cunningham. The Bibliography should be consulted for other abbreviated references and for editions of works cited. References to the text of *Cynthia's Revels* are to act, scene, and line of this edition; other references to Jonson are to the Cunningham-Gifford edition of 1875, act, scene, and page. Abridgment should be understood where matter apparently quoted is not included in quotation marks.

QUARTO TITLE-PAGE

priuately acted in the Black-Friers. The Blackfriars was built by James Burbage in 1596–7, in the precinct of Blackfriars, at that time a popular resort for the nobility, who went there to play tennis. Evidently hoping to attract aristocratic audiences, he constructed a finer theatre than any in the city, the auditorium being covered; hence the expression, 'privately acted,' which implies no exclusion of the general public, but merely an indoor presentation, possibly approaching, in some details of the staging, the performances given at court. See *Cambridge Hist. of Eng. Lit.* 6. 288–90.

the Children of her Maiesties Chappell. The organization of children's companies of players during Elizabeth's time, from the choristers of the Chapel Royal, St. Paul's Cathedral, the Royal Chapel of St. George at Windsor, and Westminster Cathedral, was a natural development of the earlier practice of using the choir boys in the miracle plays. A company of children, which was called 'The Children of Queen Elizabeth's Chapel,' were the first actors in the new theatre at Blackfriars. 'There is no evidence that the queen had any active part in the establishment or maintenance of the children of Blackfriars, though, of course, the company could not have been

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established or maintained without her tacit consent' (*Cambridge Hist. of Eng. Lit.* 6. 329). After her death the company was reorganized as 'The Children of her Majesty's Revels.' Their great popularity excited the jealousy of adult actors. Shakespeare, whose company must have suffered in some degree because of the Children's popularity, was doubtless putting his own thought into the mouth of Rosencrantz when the latter asserts that the boy actors shout at the top of their voices, get extravagantly applauded for it, and are so noisy that actors possessed of true wit dare not encounter them (*Hamlet* 2. 2. 353 ff.). After 1626 the children were no longer allowed to perform the double function of actor and chorister. The Children of Queen Elizabeth's Chapel also brought out *Poetaster* in 1601, and, as the Children of her Majesty's Revels, *Epicœne* in 1609.

Iohnson. The spelling 'Johnson' seems to have been preferred by the poet till his publication of '"Part of the Kings ... Entertainment through ... London ... the 15th of Marche, 1603 [4]." It was published with a Latin title-page, and therefore commenced B. Jonsonii, and ever thereafter he wrote himself in his publications, Jonson. This he may have adopted from, as above, its more literate — i. e., Latinate — form, or for the sake of singularity, and to separate himself from the common herd of Johnsons and Johnstones, or because he had become acquainted with the form Jansen, in his campaign in the Low Countries.' — Nicholson, *Antiquary* 2. 55–6.

Quod non dant Proceres, etc. Juvenal, *Sat.* 7. 90 and 93. The same lines are found on the title-page of the quarto of *Every Man In.*

'Gifford seems to regard the motto ... as obscure, ... but surely it is intelligible enough. The author has no Court patrons, and it is to the audience of a public theatre, from which he confessedly derives his means of support, that he appeals.' — Ward, *Eng. Dram. Lit.* 2. 353.

Walter Burre. According to the *Stationers' Register*, on May 23, 1601, 'walter Burre Entred for his Copye vnder the handes of master Pasfeyld and master warden whyte A booke

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called *NARCISSUS the fountaine of self love.*' Burre was admitted as freeman to the Company on June 25, 1596; he entered books at infrequent intervals for twenty years, among them *Every Man In*, also published by him in 1601. *Sejanus*, *Volpone*, and the *Alchemist* were all entered by him on Oct. 3, 1610. Though Burre was still publishing in 1614, it would seem that he had sold his shop in Paul's Churchyard by 1602, for the earliest edition of the *Merry Wives of Windsor* is a quarto printed in 1602, 'by T. C. for Arthur Iohnson; and are to be sold at his shop in Powles Church-yard, at the signe of the Flower de Leuse and the Crowne.'

Paules Church-yard. Before the fire which destroyed the old Cathedral, St. Paul's Churchyard, the irregular area lined with houses and encircling the Cathedral and burial-ground, was chiefly inhabited by stationers, whose shops were then, and till the year 1760, distinguished by signs. — Wheatley and Cunningham, *London Past and Present* 3. 53 ff.

FOLIO TITLE-PAGE

Nasutum volo, nolo polyposum. Mart. 12. 37. 2. The whole epigram has been thus paraphrased: '*To a Wit about Town.* You wish to be regarded as having an extremely good nose. I like a man with a good nose, but object to one with a polypus.'

William Stansby. Stansby's prominence as a printer is shown by the large number of books entered by him at Stationers' Hall between the years 1611 and 1635. On Jan. 20, 1615, he entered a book entitled: '*Certayne Masques at the Court never yet printed*, written by Ben Johnson.' The 1620 quarto of *Epicœne*, the 1635 quarto of *Hamlet*, and the second quarto of *Love's Labor's Lost* were also from his press.

DEDICATION

11 **It is not pould'ring, perfuming,** etc. An interesting expansion of the thought contained in this sentence occurs in *Explorata*, *Wks.* 9. 181–2, with the title *De mollibus et effœminatis*. See Introduction, p. xlii, where it is quoted in full.

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15 **euen in the raigne of Cynthia.** 'Cynthia was now dead, and this little reflection upon her memory, which might have been spared, was thrown in to cajole her successor. The quarto has no dedication.'—G.

'Cynthia for Elizabeth and Phœbus for James may be said to be identical with the fulsome language in the Epistle Dedicatory to the English Bible—the "setting of that bright Occidental Star," and the "appearance of your majesty as of the sun in its strength."—C.

So Bacon, *Advancement of Learning*, p. 181: 'Queen Elizabeth and your Majesty, being as Castor and Pollux, *lucida sidera*, stars of excellent light and most benign influence.'

17–8 **Except . . . selfe-Loue.** This must be read as a parenthetical expression; *her*, in 21 below, refers back to Cynthia.

The Persons of the Play

Except Cynthia (who of course represents Elizabeth); Mercury, Cupid, and Echo, the three well-known characters of mythology, and Cos (L. *whetstone*), the persons of the play all bear names of Greek derivation, designed to suggest their respective characters. The children in the Induction give us most of the English equivalents, viz., Crites, *the Scholar*; Amorphus, *the Deformed*; Asotus, *the Prodigal*; Hedon, *the Voluptuous*; Anaides, *the Impudent*; Prosaites, *the Begger*; Morus, *the Fool*; Arete, *Virtue*; Phantaste, *a light Wittiness*; Argurion, *Money*; Philautia, *Self-Love*; Moria, *Folly*; Gelaia, *Laughter*; the others are: Hesperus, *the Evening Star*; Morphides, *the Son of Sleep*; Phronesis, *Prudence*; Thauma, *Wonder*; Timé, *Honor*. In order fully to understand the play, one must constantly bear in mind the allegorical nature of the characters.

GARGAPHIE. A valley near Platæa, in Bœotia, which contained a fountain of the same name. It was celebrated as one of Diana's favorite retreats.

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CYNTHIAS REVELS

After the second sounding. In Elizabethan theatres the second flourish of trumpets was the signal that the induction was to be spoken; the third immediately preceded the prologue.

INDVCTION

12 **I pleade possession of the cloake.** Gifford cites Heywood, *Four Prentices of London*, Prol.: 'Do you not know that I am the Prologue? Do you not see this long blacke velvet cloake upon my backe?'

36 **Iacke.** The second boy is twice addressed as *Iacke* in the Induction. Perhaps John Underwood or John Frost (see list of actors at the conclusion of the play) took this part.

44 **as any man (that hath hope to bee saued by his booke) can witnesse.** I. e., that can read: alluding, in the first place, to the so called neck-verse, and secondly, to the title of the play, which was written or painted in large letters, and stuck up in some conspicuous place.—G.

The *neck-verse* was a Latin verse, formerly set before one claiming benefit of clergy, by reading which he might save his neck.—*NED.* Sir Philip Sidney mentions the custom of using signs to designate the scenes: 'What child is there that, coming to a play, and seeing Thebes written in great letters upon an old door, doth believe that it is Thebes?' (*Defense of Poesy*, ed. Cook, 36. 16–9.)

50 **take anie of our play-bookes without a Cvpid, or a Mercvry in it, and burne it for an heretique in Poetrie.** A thrust chiefly aimed at Lyly, no doubt; Cupid appears in *Sapho and Phao* (1591), in *Gallathea* (1592), and in *Love's Metamorphosis* (1599–1600?); and both Cupid and Mercury appear in the *Woman in the Moone* (1597). See Introduction, pp. lvii ff.

54 **Eccho.** The nymph Echo, condemned by Juno to speak only the last words that others spoke, saw and loved the beautiful youth Narcissus. Her love was repulsed; heart-broken, she faded away till only her voice remained. Another nymph, similarly rejected, implored Heaven that Narcissus

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might also so love, nor enjoy the object loved. Bending over a spring in a forest, he saw the image of himself and loved it passionately, but finding his efforts to embrace it in vain, he, too, pined away and died. The dryads who came to bury him saw only a yellow flower with white petals where his body had lain (Ovid, *Met.* 3. 339–510).

72 **the traueller, who hath the whetstone following him.** I. e., Cos. In Elizabethan times the whetstone was the prize for lying; it was evidently deemed appropriate as a symbol of the sharpening which the wits had to undergo in order to attain success in falsehood. The impossible stories of Amorphus, the traveler, make it fitting that he should be accompanied by such a page. Cf. *Lingua* 2. 1 (Dodsley's *O. Pl.* 9. 363): 'I must borrow thy whetstone, to sharpen the edges of my martial compliments'; also *As You Like It* 1. 2. 58: 'The dullness of the fool is the whetstone of the wits.'

85 **your begger begins to waite close.** Much is made of the 'close waiting' of the pages on their masters. Perhaps it was a new affectation of the gallants at this time to keep pages constantly in attendance at their elbows. Cf. 2. 3. 81; 4. 3. 375; 4. 4. 40; 4. 5. 131.

95 **you shall see her play in a blacke robe anon.** In 5. 4. 23 Crites is called 'this fellow i' the blacke-stuffe,' and in 4. 1. 85, 'the poore plaine gentleman, i' the blacke, there.' The silken courtiers of Elizabeth's day looked on black garments with a feeling akin to horror. In Shirley's *Lady of Pleasure* (2. 1, p. 25), Lady Bornwell almost faints on seeing her nephew return from college dressed in black, and loses no time in putting him into a gayer suit. Earle (*Microcosmographie*, p. 45) thus characterizes a young gentleman of the university: 'Of all things hee endures not to be mistaken for a Scholler, and hates a black suit though it be of Sattin.'

98 **yet.** Occasionally, as here, Jonson's use of *yet* ('nevertheless') approaches singularly close to the German *doch*.

122 **hauing paid my monie at the doore.** At this time the theatre probably had a single door where the audience entered; they paid the doorkeeper, who placed the money in a box which he held; previous to 1616 the price probably varied

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between eighteen pence for the best seats to a penny or so for the pit or gallery.—Collier, *Eng. Dram. Poetry* 3. 146–7. For an interesting discussion of the construction of the Elizabethan playhouse, see *Cambridge Hist. of Eng. Lit.* 6. 290–306.

124 **three sorts of tabacco.** Joshua Sylvester's poem, *Tobacco Battered*, mentions no less than four varieties then in use: Ball, Leafe, Cane, and Pudding-packs (*Wks.* 2. 274).

According to Harrison, tobacco had already been introduced into England by 1573, and was inhaled as a cure for certain lung diseases, but it was Raleigh's example some years later that made smoking fashionable (Traill, *Social Eng.* 3. 571–2). Its consumption in theatres is often mentioned; cf. Middleton, *Black Book* 8. 42: 'Barnaby Burning-glass, arch-tobacco-taker of England, in ordinaries, upon stages both common and private'; and *Bar. Fair* (5. 3, p. 482), where we are told that it is one of the duties of the 'pretty impudent boys' to 'fill tobacco.'

127 **At the breaches he takes his tabacco.** This represents Jonson's development of an idea already used in *Every Man Out* (3. 3, p. 119), where Fastidious 'takes tobacco between the breaks.' When he has finished, Macilente comments: 'I never knew tobacco taken as a parenthesis before.'

134 **the verie stench of 'hem would poison mee.** Jails at this time were foul and unclean beyond description, and bred a pestilent fever which swept away many prisoners (Traill, *Social Eng.* 3. 563). The seven hospitals of London were hardly more inviting, being merely asylums for the poor, aged, and diseased, not hospitals in our sense of the word; see note on 1. 4. 97.

144 **What? vpon the stage, too?** See the *Guls Hornbooke*, *Pr. Wks.* 2. 247–9, for a splendid satire on this absurd practice; Gifford thinks Dekker got more than a hint from Jonson's ridicule of the custom here. Dekker thus concludes: 'By sitting on the stage, you may (with small cost) purchase the deere acquaintance of the boyes: have a good stoole for sixpence: at any time know what particular part any of the infants present: get your match lighted, examine the play-

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suits lace, and perhaps win wagers upon laying tis copper, &c. And to conclude, whether you be a foole or a Justice of peace, a Cuckold, or a Capten, a Lord-Maiors sonne, or a dawcocke, a knave, or an under-Sherife; of what stamp soever you be, currant, or counterfet, the Stage, like time, will bring you to most perfect light and lay you open.' See also *Every Man Out* 1. 1, p. 31, where Carlo advises Sogliardo to sit on the stage and flout, provided he has a new suit; and *Epigrams*, *Wks.* 8. 151, where Lieutenant Shift

Calls for his stool, adorns the stage: god pays.

154 **a piece of perspective.** This certainly appears like an allusion to some sort of stationary scenery, though critics at present incline to the view that there was none used at this time on the public stage (*Cambridge Hist. of Eng. Lit.* 6. 303). Of course stage-properties were numerous and elaborate, and painted scenes had been used for a long time at court. In 1580, for example, William Lyzarde was paid for painting 'seven cities, one country-house, one battlement, a mount, and two great cloths' (Collier, *Eng. Dram. Poetry* 3. 174).

156 **I am none of your fresh pictures.** 'When the tapestry decayed, its defects seem to have been supplied by paint; or, perhaps, pictures were hung over it to conceal its defects.'—Collier, *Eng. Dram. Poetry* 3. 173, note.

169 **properties.** This word was 'technically applied to the appurtenances of the stage as early as the year 1511.'—Collier, *Eng. Dram. Poetry* 3. 250.

178–97 The strictures in this speech are probably meant for Dekker and Marston, toward whom Jonson felt at this time particularly bitter. They are both arraigned as plagiarists in *Poetaster* (5. 1, p. 488), and certainly prided themselves on the rapidity of their workmanship, since they made fun of Jonson for his slow habits of composition (*Satiromastix*, pp. 191, 200, 202). Cf. also *Poetaster*, Apologetical Dialogue, p. 519.

181 **the more iudicious part of it.** 'He [Jonson] despised the popular judgment with an arrogance unparalleled in the annals of literature, although he constantly professed

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himself solicitous of the favorable opinion of the judicious' (Schelling, *Ben Jonson and the Classical School*, p. 12). Thus in the Prologue to *Every Man Out* (p. 14) he calls on his 'judicious friends' to censure him where he wants either art or judgment; and in *Poetaster*, Apologetical Dialogue, p. 520, he says:

> . . . if I prove the pleasure but of one,
> So he judicious be, he shall be alone
> A theatre unto me.

184 **leaue to bee.** This use of the infinitive for the gerundive is common with Jonson; cf. Abbott, § 356.

188 **laundresse.** Applied to women of doubtful reputation; cf. Nashe, *Lenten Stuffe* (*Wks.* 3. 214), where he describes counsels who 'rage & fly out they care not howe against a mans life, his person, his parentage, . . . little remembering their owne privy scapes with their landresses.' Cook (*Mod. Phil.*, vol. 4, April, 1909) gives other instances where 'laundress' has this sense, among them Chaucer, *Prol. Leg. Good Women* A. 333, 334:

> Envye (I prey to god yeve hir mischaunce!)
> Is lavender in the grete court alway.

191 **liu'd wholy vpon another mans trencher.** —*aliena vivere quadra.* Juvenal, *Sat.* 5. 2.—G.

195 **nor how manie coaches came,** etc. I. e., how many of the aristocracy rode on horseback or in coaches to their plays. Collier (*Eng. Dram. Poetry* 3. 214) relates how the inhabitants of Blackfriars petitioned the Privy Council against the nuisance of so many coaches, which brought auditors to, or carried them away from, the theatre there. Dekker (*Guls Horn-booke*, *Pr. Wks.* 2. 246) mentions 'Hobby-horses, to ride to the new play.'

203 **ghosts of some three or foure playes,** etc. It was a common practice of the day to revise and revive a once popular play; see Henslowe's *Diary* (ed. Greg) 2. 148–235. Fleay (*Chron. of the Eng. Drama* 1. 363) suggests Lyly's *Love's Metamorphosis* and Kyd's *Hieronimo*; probably Fleay

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means the *First Part of Ieronimo*, for such a remark would be impossible in regard to a play Jonson had himself helped to revive (see note on 218).

212 **and yet will censure as desperately**, etc. Jonson must early have been impressed with the hypercritical nature of many in his audiences, for even in *The Case is Altered* (2. 4, pp. 338–9) we find him attacking the 'ignorant critics': 'But the sport is at a new play, to observe the sway and variety of opinion that passeth it. A man shall have such a confused mixture of judgment, poured out in the throng there, as ridiculous as laughter itself. One says he likes not the writing, another likes not the plot, another not the playing: and sometimes a fellow, that comes not there past once in five years, at a parliament time, or so, will be as deep mired in censuring as the best, and swear by God's foot he would never stir his foot to see a hundred such as this.'

218 **That the old Hieronimo, (as it was first acted)**, etc. This makes it appear that the *Spanish Tragedy* (it went generally by the name *Hieronimo*) had already by 1600 undergone the alterations for which Jonson received a loan on Sept. 25, 1601 (Henslowe, *Diary* 1. 149); unless, indeed, Jonson merely refers to the revision it was given when it was revived as a new play in 1597 by the Admiral's men. The editions, however, show no change till 1602 (Greg, ed. of Henslowe's *Diary* 2. 153–4).

220 **when Monsievr was heere.** 'In 1579 the Duke of Anjou, brother to Charles IX, king of France, came into England and paid his addresses to Queen Elizabeth, who cajoled him for some time, and then sent him home in disgrace. His residence here seems to have formed an era for our old dramatists, who make frequent mention of it. Thus Middleton (*Mad World my Masters* 4. 2, p. 321): "It was suspected much in Monsieur's days."'—G. See also Middleton, *Black Book* 8. 16; *Conversations*, *Wks.* 9. 395; and *Mercury Vindicated*, *Wks.* 7, 237. For a full account of this, Elizabeth's most serious courtship, see Hume, *Courtships of Queen Elizabeth*, pp. 114–43.

231 **child.** The quarto has *Sall*; probably Salathiel Pavy

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played this part. From 52 above, we learn that the role of Anaides fell to him. For additional information, see remarks under 'The principall Comœdians' at the conclusion of the notes.

PROLOGVE

1–2 **attention . . . apprehension.** The metre necessitates the pronunciation of *-tion* and *-sion* each in two syllables. Cf. Abbott, § 479.

7–8 These lines, incorrectly quoted, appear in *Satiromastix*, p. 213; they are put into the mouth of Horace, who continues thus:

> No, our sharpe pen shall keep the world in awe,
> Horace thy Poesie, wormwood wreathes shall weare,
> We hunt not for mens loves but for their feare.

17 **Then cast those piercing raies,** etc. His muse prefers to wear, not the usual wreath of laurel, but a crown composed of the gracious silence, sweet attention, and quick apprehension of the judicious.

19 **poesie.** Two syllables; according to *NED.*, *posy*, a syncopated form of *poesy*, was often pronounced in two syllables, even when written in full.

20 **Words, aboue action.** No one can object to the diction of *Cyn. Rev.* Castelain (*Ben Jonson*, p. 268) says: 'La pièce est admirablement écrite; disons-le, c'est la mieux écrite de toute l'œuvre de Jonson.' But the generally excellent diction does not compensate for the worst defect of the play, the almost total lack of dramatic action, of which Jonson here speaks with actual pride.

matter, aboue words. Cf. *Explorata*, *Wks.* 9. 204: 'It was well noted by the late lord St. Alban, that the study of words is the first distemper of learning; vain matter the second; and a third distemper is deceit. . . . All these are the cobwebs of learning and to let them grow in us, is either sluttish, or foolish.' Jonson refers to *Advancement of Learning*, pp. 190–1. In *Explorata*, *Wks.* 9. 144, under the title *Lingua sapientis, potius quam loquentis*, he expresses a similar thought: 'But you shall see some so abound with words, without any season-

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ing or taste of matter, in so profound a security, as while they are speaking, for the most part they confess to speak they know not what.'

ACT I

1. 1. 1 **Who goes there?** The quotations which follow show how freely Jonson drew on Lucian for this scene. Gifford remarks that in elegance and sprightliness of style this dialogue is not a whit inferior to any in that lively Attic writer.

1. 1. 10 **you ha' not a finger, but is as long as my quiuer,** etc. Lucian, *Dial. of Gods* 7 (tr. Fowler 1. 67):

> *Hephæstus.* So light-fingered?

1. 1. 14 **You did neuer steale,** etc. Lucian, *Dial. of Gods* 7 (tr. Fowler 1. 67):

> *Apollo.* That baby a treasure? well, in mischief, Iapetus is young beside it.
> *Hephæstus.* Why, what harm can it do, only just born?
> *Ap.* Ask Posidon; it stole his trident. Ask Ares; he was surprised to find his sword gone out of the scabbard. Not to mention myself, disarmed of bow and arrows.

1. 1. 15 **Mars his sword.** The use of *his* after a substantive instead of the genitive inflexion was most prevalent from 1400 to 1750. In the 16th–17th centuries it was chiefly used with names ending in *s.*—*NED.*

1. 1. 22 **what are you? any more then my vncle loves pandar,** etc. Lucian, *Dial. of Gods* 24 (tr. Fowler 1. 86):

> *Hermes.* Mother, I am the most miserable god in Heaven.
> *Maia.* Don't say such things, child.
> *Her.* Am I to do all the work of Heaven with my own hands, to be hurried from one piece of drudgery to another, and never say a word? I have to get up early, sweep the dining-room, lay the cushions and put all to rights: then I have to wait on Zeus, and take his messages, up and down, all day long: and I am no sooner back again (no time for a wash) than I have to lay the table; and

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there was the nectar to pour out, too, till this new cup-bearer was brought. And it really is too bad, that when every one else is in bed, I should have to go off to Pluto with the shades, and play the usher in Rhadamanthus' court. It is not enough that I must be busy all day in the wrestling-ground and the Assembly and the schools of rhetoric, the dead must have their share in me, too.'

1. 1. 26 **warble vpon a crowde a little.** Lucian, *Dial. of Gods* 15 (tr. Fowler 1. 74):

> *Hermes.* I am a healthy fellow, and can touch the lyre.

See also *ibid.* 7 (p. 68).

'To *warble* on a crowd, is a Latinism, *canere tibia*.'—G.

See Glossary for *Crowde*.

1. 1. 30 **call.** A strange use of *call*; perhaps, aided by his magic wand, Mercury needed to do no more than command, and the stools assumed their proper places.

1. 1. 46 **wee who haue made the whole bodie of diuinitie tremble at the twang of our bow.** Lucian, *Dial. of Gods* 6 (tr. Fowler 1. 66):

> *Zeus.* Yes, Love is all-powerful; and not with mortals only: we Gods have sometimes fallen beneath his sway.
> *Hera.* He has made himself master of you; no doubt of that.

1. 1. 47 **and enforc'd Saturnius,** etc. See Lucian, *Dial. of Sea-Gods* 6 (tr. Fowler 1. 96).

1. 1. 56 **You haue forgot since I tooke your heeles vp into aire,** etc. Lucian, *Dial. of Gods* 7 (tr. Fowler 1. 67–8):

> Yesterday he challenged Eros—tripped up his heels somehow, and had him on his back in a twinkling; before the applause was over, he had taken the opportunity of a congratulatory hug from Aphrodite to steal her girdle; Zeus had not done laughing before—the sceptre was gone. If the thunderbolt had not been too heavy, and very hot, he would have made away with that too.

1. 1. 67 **I heard, you but look't in at Vulcans forge,** etc. Lucian, *Dial. of Gods* 7 (tr. Fowler 1. 67):

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Apollo. Ah, you will find out, Hephæstus, if he gets within reach of you.
Hephæstus. He has been.
Ap. Well? all your tools safe? none missing?
Heph. Of course not.
Ap. I advise you to make sure.
Heph. Zeus! where are my pincers?

1. 1. 74 **shittle-cocks.** Shuttle-cock, like tennis, was a favorite sport among the courtiers; cf. Robert Armin, *Two Maids of More-clacke* (Grosart's *Occasional Issues* 13. 111):

> O sir, a Courtier on my life, I love to sit up late,
> Ly long it'h morning, rot with sweete meates, and
> To play at shuttle-cock.

1. 1. 90 **I'le discouer my whole proiect.** See Introduction, p. lxi.

1. 1. 93 **diuine iustice on Acteon.** Ovid (*Met.* 3. 138–252) relates how Actæon, who was hunting in the Vale of Gargaphia, which contained a wood and spring sacred to Diana, chanced to come upon the goddess while bathing; the latter, in wrath, turned him to a stag, and he was killed by his own dogs. For a discussion of Actæon's identity, see Introduction, pp. xxv ff.

1. 1. 121 **Eccho.** See note on Induct. 54.

1. 2. 5 **pittying.** The metre requires its pronunciation in two syllables.

1. 2. 17 **Shrin'd in this yellow flowre, that beares his name.** In 1599 Daffodil was the common name for the genus *Narcissus*, according to the *Catalogue of Gerarde's Garden*, where twelve different varieties are distinguished.—*NED.* Ovid (*Met.* 6 509–10) describes the flower as yellow, with white petals:

> Nusquam corpus erat: Croceum pro corpore florem
> Inveniunt, foliis medium cingentibus albis.

1. 2. 25 **trophæe.** Jonson prefers the Latin form, as also *hyæna*, 1. 3. 5; *pæne*, 5. 2. 44; *æternitie*, 5. 4. 649; *cælestial*, 5. 8. 8; *pænance*, 5. 11. 141.

1. 2. 51 **"So wretched is it to be meerely rich.** Quotation-marks were placed by Jonson at the beginning of a line to call

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the reader's attention to a particularly expressive thought or aphorism, not to indicate that the words are quoted. In this play thirty-four lines are thus emphasized. It was Jonson's practice to put direct quotations in italics.

1. 2. 54 **Satvrnia.** I. e., daughter of Saturnus, Juno.

1. 2. 58 **sing some mourning straine,** etc. Gifford quotes Milton's *Lycidas* 12–4, as an imitation of this passage:

> He must not float upon his watery bier
> Unwept, and welter to the parching wind,
> Without the meed of some melodious tear.

1. 2. 59 **obtaine.** For this absolute use of *obtain*, cf. Tindale, 1 Cor. 9. 24: 'So runne that ye maye obtayne.'

1. 2. 63 **musicque from the spheares.** This theory of Pythagoras was a favorite of the Elizabethans; cf. *T. Night* 3. 1. 120–1:

> I had rather hear you to solicit that
> Than music from the spheres.

For a full discussion of the idea see Cook, *Notes on Milton's Ode on the Morning of Christ's Nativity* (*Trans. Conn. Academy of Arts and Sciences*, vol. 15, July, 1909), pp. 342–4.

1. 2. 68 **diuision.** See Glossary, and cf. *Vision of Delight*, *Wks.* 7. 293:

> And crested lark doth his division run;

Rom. and *Jul.* 3. 5. 29:

> Some say the lark makes sweet division;

1. *Hen. IV*, 3. 1. 210–1:

> Sung by a fair queen in a summer's bower,
> With ravishing division, to her lute.

1. 2. 85 **Niobe.** Niobe, in the pride of her twelve children, scorned Latona, who, though a goddess, had given birth to but two. Apollo and Diana avenged this insult to their mother by slaughtering Niobe's children. Niobe herself was borne away in a hurricane to Phrygia:

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Ibi fixa cacumine montis
Liquitur, et lacrymas etiamnum marmora manant.
Ovid, *Met.* 6. 311–2.

Professor Cook has pointed out to me the possibility that this removal of the weeping Niobe to the brink of the fountain of Self-Love may have been suggested to Jonson by Chapman's *Ovid's Banquet of Sense* (1595) 19–23:

> Stone Niobe, whose statue to this fountain,
> In great Augustus Cæsar's grace was brought,
> From Sypilus, the steep Mygdonian mountain;
> That statue 't is, still weeps for former thought,
> Into this spring Corinna's bathing place.

For Niobe's allegorical significance, see Introduction, pp. xxvi ff.

1. 2. 86 **Phœbe.** Diana.

1. 3. 4 **I am neither your Minotaure,** etc. I. e., I am no loathsome monster (as your precipitous flight from me would make it appear), but a mere man, a traveler. Amorphus mentions only monsters possessed of human characteristics. Hyenas were greatly dreaded as having the power of counterfeiting human speech, by which means they enticed men from their houses and devoured them; cf. *C. is Altered* 5. 1, p. 380: 'O what hyena call'd me out of doors?'

1. 3. 8 **I guess'd it should bee some trauailing motion pursude Eccho so.** Baskervill (*Eng. Elements in Jonson's Early Comedy*, pp. 245–6) enumerates many plays in which echo songs and scenes appear, and concludes by remarking that Jonson in this passage 'satirizes his own device as the peculiar fad of the puppet-show.'

Our Punch-and-Judy shows bear a striking likeness to the motions or puppet-shows which delighted the Elizabethans. The figures were moved about by an 'interpreter,' who, as his title implies, had also the duty of furnishing either a dialogue or a running commentary. In the *T. of a Tub* (5. 5, pp. 221–4) and in *Bar. Fair* (5. 3, pp. 482–508), Jonson has furnished us with two excellent examples of how these shows were actually conducted. For a full discussion, see Alden's *Bar. Fair*, Introd., pp. xv–xviii, and p. 212.

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1. 3. 17 **I am a Rhinoceros,** etc. For an interesting parallel to this speech, see Introduction, p. lxxiii.

1. 3. 28 **a beautifull and braue-attir'd peece.** Cunningham says: 'Jonson is very fond of using this word in what (in certain circles) is its present sense. This is worth noting, as it is never so employed by Shakespeare.' He then cites *Alchem.* 2. 1, p. 68:

'Fore God, a Bradamante, a brave piece;

also *Volp.* 1. 1, p. 172; *D. A.* 3. 1, p. 87; *S. of News* 1. 2, p. 185; *Mag. Lady* 4. 1, p. 75; *ibid.* 5. 2, p. 93.

But the meaning of *piece* in all these cases (except the last, where we have the usual modern sense) is nothing more than *person, personage, individual.* This sense, though now archaic or dialectal, was common during the 14th, 15th, and 16th centuries, and was used by Shakespeare, as the following citations show: *Pericles* 4. 2. 47–9: 'Master, I have gone through for this piece, you see: if you like her, so; if not, I have lost my earnest.' Cf. also *Troil. and Cres.* 4. 1. 62; *Tit. Andron.* 1. 309; *Tempest* 1. 2. 56.

1. 3. 31 **refin'd by trauell.** Travel had suddenly gained a tremendous vogue; and the affected manners and dress of the traveler, acquired abroad, soon made him a stock figure for ridicule. Cf. Shakespeare's acute satire in *As You Like It* 4. 1. 33–41; Bacon's essay *Of Travel* (conclusion); and Ascham's opinion of Italian travel, quoted in note on 1. 4. 125.

1. 3. 32 **able to tender the face of any states-man liuing.** The quarto reads *make*; the expression is sufficiently explained in 2. 3. 11 ff., where Amorphus makes divers faces for Asotus' instruction.

1. 3. 34 **sixth returne vpon venter.** This has reference to a strange custom of Elizabeth's time, which the hazards of travel had given rise to. A man insured himself when going abroad by depositing a certain sum, which was restored to him doubled, trebled, or even, as here, sextupled, upon his safe return. In *Every Man In* (2. 1, p. 70) Puntarvolo says: 'I do intend, this year of jubilee coming on, to travel: and because I will not altogether go upon expense, I am determined

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to put forth some five thousand pound, to be paid me five for one, upon the return of myself, my wife, and my dog from the Turk's court in Constantinople. If all or either of us miscarry in the journey, 't is gone: if we be successful, why, there will be five and twenty thousand pound to entertain time withal.' Shakespeare refers to the practice in the *Tempest* (3. 3. 43–8):

> When we were boys,
> Who would believe that there were mountaineers
> Dew-lapp'd like bulls, whose throats had hanging at 'em
> Wallets of flesh? or that there were such men
> Whose heads stood in their breasts? which now we find
> Each putter-out of five for one will bring us
> Good warrant of.

For a further discussion, cf. Furness, *Tempest*, pp. 179–81.

1. 3. 36 **the true lawes of the duello.** See note on 4. 5. 96.

1. 4 – For the relation which this scene bears to the anonymous play *Timon*, see Introduction, pp. lxxii ff.

1. 4. 4. **Nec placere diu,** etc. Horace, *Ep.* 1. 19. 2. Jonson slightly misquotes—Horace has *Nulla placere.*

1. 4. 6 **Helicon.** A mountain in Bœotia, sacred to the Muses, in which rose the fountains of Aganippe and Hippocrene; by 16th and 17th century writers often confused with these.—*NED.*

1. 4. 17 **That's to be argued.** That's a matter for argument, for disagreement.

1. 4. 18 **Encomio Demosthenis.** § 15 (tr. Fowler 4. 150):

> Callisthenes remarked of Æschylus that he wrote his tragedies in wine, which lent vigour and warmth to his work. With Demosthenes it was otherwise; he composed not on wine but on water.

1. 4. 24 **Indeed (I thinke) next a trauailer, he do's prettily well.** Jonson was unquestionably an admirer of Lucian, as his adaptation of the *Dialogues of the Gods*, *ante*, 1. 1, shows; in *Explorata*, Lucian is quoted several times.

1. 4. 28 **Duke of Ferrara's bottles.** The dukes of Ferrara maintained an important position among the nobles of Italy till the province over which they ruled was united to the Papal domain in 1598.

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1. 4. 30 **Philargyrvs.** *Φιλάργυρος*, fond of money, covetous.

1. 4. 51 **pray you make this gentleman and I friends.** Cunningham notes this objective use of *I*. Toward the end of the 16th and in the 17th century, it was very frequent, and not considered ungrammatical (*NED.*). Jonson used it elsewhere; cf. *Every Man In* 5. 1, p. 143: '*Step.* O, yes, uncle; Brainworm has been with my cousin Edward and I all this day.' Abbott says certain cases where *I* is used for *me* may represent an effort to gain euphony and emphasis, though '"'Tween you and I" seems to have been a regular Elizabethan idiom' (§ 205).

1. 4. 84 **ragioni del stato.** 'Discourse of state,' as the quarto has it; Gifford cites William Cartwright, *Ordinary* 1. 4 (Dodsley's *O. Pl.* 12. 229), where Hearsay, 'agent of princes' is described: if he were dissected, every state would be found within him, 'and *ragioni di Stato* reek in all.' Bacon uses the phrase in *Advancement of Learning*, p. 178.

1. 4. 94–6 **As also their religion, in pulling downe a superstitious crosse, and aduancing a Venvs, or Priapvs, in place of it?** 'This alludes to the practices of the Puritans. Stow tells us, that many of the lower images belonging to the cross in Cheapside were frequently broken, or pulled down; and particularly, that about the year 1596 "under the image of Christ's resurrection defaced, was then set up a curiously wrought tabernacle of grey marble; and in the same an image alabaster of Diana, and water conveyed from the Thames prilling from her naked breast."'—W. (*Survey of London*, p. 261.) If Jonson really had this incident in mind, his reflection is not on the Puritans, who may or may not have torn the images down, but on the city officials, who, instead of replacing them, substituted a statue of Diana.

Priapvs was the Greek and Roman god of procreation.

1. 4. 97 **hospitall.** Stow (*Survey of London* (written 1598), p. 434–6) gives a brief account of the 'Hospitals in this City and Suburbs thereof that have been of old Time, and now presently are.' At the time of his writing, seven of the twenty he mentions had been suppressed; four of the seven were 'endowed by the Charity and benevolence of the citizens of

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London.' Some had originally been founded as insane asylums and refuges for lepers, but those remaining at this time all filled the office of poorhouses.

1. 4. 98 **so many buckets bestow'd on his parish church.** The invention of the fire-engine will soon make this allusion unintelligible. The buckets were hung up in the parish church to extinguish fires, just as 'escapes' now stand in some churchyards.—C.

1. 4. 102 **posts.** 'The sheriffs had posts set up before their door, on which proclamations were fastened, which it was usual, out of respect, to read bare-headed.'—W.

Cf. *W. Tale* 3. 2. 102–3:

> myself on every post
> Proclaim'd a strumpet;

T. Night 1. 5. 156-7: 'he says, he 'll stand at your door like a sheriff's post.'

1. 4. 114 **His eye waters after it.** A similar pun on the word *humorous is* found in 1. 3. 23.

1. 4. 119 **ribband.** The quarto has *Rose.* Roses were knots of ribbon, used as shoe-ties. Sometimes the gallants wore them of huge size; in *D. A.* 1. 2, p. 19, Fitzdottrel thus speaks of the roses which Pug (a devil disguised as a gallant) wore:

> My heart was at my mouth,
> 'Till I had view'd his shoes well: for those roses
> Were big enough to hide a cloven foot.

1. 4. 125 **as I am vertuous (being altogether vn-trauel'd),** etc. The double meaning is apparent. Jonson doubtless shared Roger Ascham's well known opinion of Italian travel: '*Italie* now, is not that *Italie*, that it was wont to be: and therefore now, not so fitte a place, as some do counte it, for yong men to fetch either wisedome or honestie thence.'—*Scholemaster*, p. 223–4. 'And now chose you, you *Italian* English men, whether you will be angrie with us, for calling you monsters, or with the *Italianes*, for callyng you devils, or else with your owne selves, that take so much paines, and go so farre, to make your selves both.'—*Ibid.*, p. 229.

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1. 4, 132 **I protest, sir.** Deemed at this time a highly absurd and affected expression: cf. Marston, *What You Will* 2. 1. 76–8 (p. 347):

> O this hot crackling love,
> That blazeth on an instant, flames me out
> On the least puff of kindness, with 'protest, protest!'

For other instances, see Dyce's *Glossary to Shak.* The word occurs very frequently in this play, and generally in a speech of obvious affectation.

1. 4. 147 **or so.** I. e., or about as you would go. This indefinite use of *so* was not, as now, employed particularly in reference to number; it occurs often in Jonson's works; thus in *Every Man Out* 1. 1, p. 33, Sogliardo says: 'I will take occasion of sending one of my suits to the tailor's, to have the pocket repaired, or so.'

my intelligence shall quit my charge at all times. 'I. e., what I learn will always be at least equal in value to my expenses.' —C.

1. 4. 151 **beauer.** 'Howell sends home one from Paris (Letter 17) as a great rarity.'—G. (*Familiar Letters of James Howell* 1. 46.)

Beavers were worn by women as well as men; cf. *Mag. Lady* 5. 2, p. 93:

> You shall have a new, brave, four-pound beaver-hat,
> Set with enamell'd studs, as mine is here.

Sixty years later they were still highly esteemed, and very costly; Pepys (*Diary* 2. 56) says: 'This day Mr. Holden sent me a bever, which cost me £4 5s.' Later (*ibid.* 2. 212) he tells us he was troubled by the 'badness' of a hat he had borrowed to save his beaver.

1. 4. 153 **After your French account?** A quibbling allusion to the French (venereal) disease, whose affection of the scalp was known as *French crown.* Shakespeare often alludes to it; cf. *Meas. for Meas.* 1. 2. 46 ff.:

> *Lucio.* I have purchased as many diseases under her roof as come to ———
> *Sec. Gent.* To three thousand dolours a year.

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First Gent. Ay, and more.
Lucio. A French crown more.

Cunningham cites Upton, *Observations on Shak.* (London, 1746), p. 163.

1. 4. 157 **your band is conceited too!** *Band* generally meant collar, but the sense here is probably *hatband*; hatbands, features of an up-to-date gallant's costume, are several times mentioned by Jonson; cf. *Every Man Out* 4. 4, p. 145: 'I had on a gold cable hatband, then new come up, which I wore about a murrey French hat I had.' Dekker (*Guls Horn-booke, Pr. Wks.* 2. 234) gives this advice to gallants: 'Put off to none, unlesse his hatband be of a newer fashion then yours, and three degrees quainter.' The quarto has *Button* instead of *band*. For a while buttons had been superseded by laces and points; when this was written they were once more gaining their lost popularity. Planché says: 'They were made as now, of gold, silver, brass, and other metals, horn, mother-of-pearl, ivory,' etc. (*Cyclo. of Dress* 1. 67).

1. 4. 163 **after the Italian manner.** 'I. e., with a hope to have it refused.'—G.

1. 4. 183 **be not so sad, be not so sad.** 'Probably the burden of some forgotten song.'—Dyce, *Remarks*, p. 280

1. 4. 186 **it will take any blocke.** Like our panama hats; see Dekker, *Guls Horn-booke, Pr. Wks.* 2. 234, where he declares a gallant should be contemned who does not 'know what fashioned block is most kin to his head.'

1. 4. 188 **It hath these vertues beside.** The story of the magic hat was transmitted to England by the *Volksbuch* of Fortunatus. This tale was used in a play called the *First part of Fortunatus*, which in 1596 had great success at Henslowe's Theatre (Herford, *Lit. Rel. of Eng. and Germany*, pp. 210–1). In 1599, Dekker rewrote the play; this earlier version may have given Jonson his idea, but cf. *Old Fortunatus*, pp. 111–2:

Fort. A course felt Hat? is this the precious Jewel?
Sould. Ile not exchange this, for ten Diadems. . . .
Fort. But now uncover the vertues of this Hatte. . . .
Sould. You see tis poore in shew; did I want Jewels,

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Gold could beget them, but the wide worlds wealth
Buyes not this Hat; this clapt upon my head,
I (onely with a wish) am through the ayre,
Transported in a moment over Seas,
And over lands to any secrete place.

That the story of Fortunatus' hat was a favorite with Jonson is shown by his mention of it elsewhere: *C. is Altered* 1. 2, p. 321; *Fortunate Isles, Wks.* 8. 69. Baskervill (*English Elements in Jonson's Early Comedy*, pp. 242–4) points out a number of parallels between *Cyn. Rev.* and *Old Fortunatus*.

1. 5. — **Criticvs.** The single instance where Jonson forgot to change from the quarto reading to *Crites*.

1. 5. 8 **How happily hath fortune furnisht him with a whetstone?** See note on Induct. 72, and 2. 3. 105, where a similar joke is had at the expense of Amorphus. In 5. 11. 112, Cos is called 'the trauellers euill.'

1. 5. 33 **a man.** It is odd that the superfluous *a* slipped into the carefully edited folio. It was properly omitted by the editor of the 1716 edition and by subsequent editors.

1. 5. 49–54 Gifford says: 'This passage is well abridged by Pope (*Essay on Man, Ep.* 2. 217–8):

Vice is a monster of so frightful mien
As, to be hated, needs but to be seen.'

Pope had, of course, not this passage, but one from Dryden, in mind (*Hind and Panther* 1. 33–4).

1. 5. 64 **And no one saw the motion, but the motion.** 'As if we were without spectators, and none but the puppets saw the puppet-show.'—G. He supports this interpretation from the quarto, where *motion* is in both places distinguished by italics and capitals.

ACT II

2. 1. 4 **since wee are turn'd cracks.** See Glossary, and Induct. 156 and 174. Shakespeare uses the word twice; cf. *Coriol.* 1. 3. 73–4: '*Val.* Indeed, la, 't is a noble child. *Vir.* A crack, madam.' Whalley quotes Heywood, *Four Prent. of Lond.* 1. 1. 253:

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It is a rogue, a wag, his name is *Iacke*,
A notable dissembling lad, a Cracke.

2. 1. 22 **page, boy, and sirha: these are all my titles.** Cf. 4. 5. 140–1.

2. 1. 42 **monkie.** In Jonson's day monkeys shared with lap-dogs the honor of being fashionable pets; notice Tabitha's remark in Armin's *Two Maids of More-clacke* (Grosart's *Occasional Issues* 13. 108–9):

I am a blood of gentle composition, . . .
I must have fancies, playfellowes, as apes,
Monkies, baboones.

In the Palinode (5. 11. 189) Phantaste prays Mercury to defend her from perfumed dogs, sparrows, and parrots, as well as from monkeys.

2. 1. 45 **his bathing-tub is not suspected.** I. e., to have been used for the cure of the 'French disease.' This practice was deemed a fit subject for jest in the time of Elizabeth, Beaumont and Fletcher having at least four whimsical allusions to it.

2. 1. 49 **himselfe is a rimer, and that's a thought better then a poet.** Cf. *Expiorata*, *Wks.* 9. 215: 'The common rhymers pour forth verses, such as they are, *ex tempore*; but there never comes from them one sense worth the life of a day. A rhymer and a poet are two things.'

2. 1. 56–8 **more . . . then come to the lanching of some three ships.** In *Eastward Hoe* 3. 2. 17–24 (*Belles-Lettres Series*), Jonson (?) alludes to the crowds which were attracted to the launching of a ship:

Gazer: Did you see the new ship lancht last day, Mistresse Fond?
Fond. O God! and we cittizens should loose such a sight!
Gaz. I warrant here will be double as many people to see her take coach as there were to see it take water.

2. 1. 59 **he do's hire a stocke of apparell,** etc. Baskervill (*Eng. Elements in Jonson's Early Comedy*, pp. 273–4) has pointed out Jonson's obligation in this character-sketch to

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Nashe's primrose knight of Primero (*Lenten Stuffe, Wks.* 3. 148–9): 'His purse is on the heild and only fortie shillings hee hath behinde, to trie his fortune with at the cardes in the presence; which if it prosper, the court cannot containe him, but to London againe he will, to revell it, and have two plays in one night, invite all the Poets and Musitions to his chamber the next morning; where, against theyr comming, a whole heape of money shall bee bespread uppon the boord, and all his trunkes opened to shewe his rich sutes.'

do's. In Elizabethan English no rule had been established for the insertion or omission of *do* and *did*. Cf. Abbott, § 306.

2. 1. 61 **He's thought a verie necessarie perfume for the presence,** etc. Cf. Shirley, *Lady of Pleasure* 2 2, p. 33:

> *Celestina.* He is full of powder;
> He will save much in perfume for my chamber,
> Were he but constant here.

2. 1. 68 **how many shirts he has sweat at tennis.** No more popular nor aristocratic pastime existed. Henry VII, Henry VIII, and Charles II were all devoted to the game (Strutt, *Sports and Pastimes*, p. 94), and even Bacon advocated it. Stow, in describing the sports of Old London, says: 'The ball is used by noblemen and gentlemen in tennis courts, and by people of meaner sort in the open fields and streets' (*Survey of London*, p. 119). Cf. Nashe, *Lenten Stuffe, Wks.* 3. 148: 'What then? he payes for the ten dozen of balles hee left uppon the score at the tennis court'; and Dekker, *Guls Horn-booke, Pr. Wks.* 2. 240: 'how often you have sweat in the Tennis-court with that great Lord.'

2. 2. 8 **he has the philosophers stone.** The discovery of the Philosopher's Stone, to which was attributed the property of turning base metals to silver or gold, was the chief end of alchemy. Jonson's most powerful comedy is the *Alchemist*, a satire on alchemy and the swindles connected with it. See Hathaway's ed. of the *Alchemist*, Introduction.

2. 2. 28 **nicke.** See Glossary.

2. 2. 46 **shee alwayes weares a muffe.** The use of a muff solely as a protection against the cold seems to be a late

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development. Here it is worn indoors as an ornament, and was apparently so worn even in the eighteenth century, since we find Sophia, in *Tom Jones*, Bk. 5, chap. 4, troubled, as she played the harpsichord, by having her muff slip over her hand. Muffs were first used in France in the latter part of the sixteenth century, whence they were introduced into England. They were made of satin or velvet, lined and trimmed with fur (Planché, *Cyclo. of Costume* 1. 373), and if we may judge from engravings of the time, were similar in form to those used to-day. They were sometimes perfumed; cf. Dekker, *Match me in London, Dram. Wks.*, p. 153: '*Shopkeeper.* Is the imbrodered Muffe perfum'd for the Lady?' Men as well as women used them in the seventeenth century; cf. Pepys, *Diary* 2. 380: 'This day I first did wear a muff, being my wife's last year's muff, and now I have bought her a new one, this serves me very well.'

2. 2. 48 **for your hands haue wit enough to keepe themselues warme.** Proverbial; cf. Heywood, *Wise-woman of Hogsdon* 2.1, p. 295: 'You are the Wise-woman, are you? and have wit to keepe your selfe warme enough, I warrant you.'—G.

2. 2. 54 **aboue all your potato's, or oyster-pyes in the world.** 'Oysters still retain their reputation [as an aphrodisiac], but faith in the potato has departed.'—C.

2. 2. 59 **Cioppini.** 'A kind of high slippers for low women.' —Cotgrave. They were worn in Spain about 1600, and though Italian dictionaries do not have the word, they must have been fashionable there for a time, since travelers describe them, and English writers preferred the Italian spelling. This reference suggests Coryat's account (cited by Gifford), of which Jonson later made extensive use in *D. A.* 4. 1, p. 106 ff. Coryat (*Crudities* 1. 400) describes the 'Chapineys' of the Venetians, which they wore under their shoes, gilded affairs of such height that women of wealth had servants accompany and support them to keep them from falling. 'I saw a woman fall a very dangerous fall,' he relates, 'as she was going down the staires of one of the little stony bridges with her high Chapineys alone by her self: but I did nothing pitty her, because shee wore such frivolous and . . . ridiculous instruments.'

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2. 2. 63 **pride will haue a fall.** Cf. Prov. 16. 18: 'Pride goeth before destruction, and a haughty spirit before a fall'; and *Richard II* 5. 5. 88: 'Since pride must have a fall.'

2. 2. 66 **poesies for rings.** 'A motto inscribed on the inner side of a ring. The fashion of putting such "posies" on rings prevailed from the middle of the 16th to the close of the 17th century. Inscriptions on the outside of rings have been common from the old Greek and Roman times.'—Rolfe (quoted in Furness' *Mer. of Venice*, p. 259). Cf. Shirley, *Lady of Pleasure* 1. 1, p. 15: 'This ring was her's. ... You borrowed it to copy out the posy.' In 4. 5. 115 of our play, Asotus proudly confesses that he has devised as posy for a ruby ring: *Let this blush for me.*

2. 2. 77 **he has two essentiall parts of the courtier, pride, and ignorance.** Cf. Dekker, *Satiromastix*, *Dram. Wks.*, p. 244:

> *Horace.* Why, would you make me thus the ball of scorne? . . .
> *Tucca.* Ile tell thee why, because thy sputtering chappes yelpe, that Arrogance, and Impudence, and Ignoraunce, are the essentiall parts of a Courtier.

2. 2. 81 **blush no more then a sackbut.** Proverbial; *NED.* quotes Trapp, *Comm. on Ezra* 9. 6: 'But he is past grace that is past shame, and can blush no more then a sackbut.'

2. 2. 89 **Hee neuer drinkes below the salt.** 'He never *drinks* to those at the lower end of the table. It refers to the manner in which our ancestors were usually seated at their meals. The tables being long, the *salt* was commonly placed about the middle, and served as a kind of boundary to the different quality of the guests invited. Those of distinction were ranked above; the space below was assigned to the dependents, or inferior relations of the master of the house.'—W. Gifford adds that the salt-cellar was of very large size, so that the mortification of the humbler guests was complete. Those below the salt sometimes fared ill, if we may trust a passage in Beaumont and Fletcher, *Woman-Hater* 1. 2, p. 17, which mentions 'great, cumbersome, uncut-up pies at the nether end, filled with moss and stones, partly to make a show with, and partly to keep the lower mess from eating.' Dekker (*Guls*

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Horn-booke, Pr. Wks., 2. 244) speaks of sitting 'one degree towards the Equinoctiall of the Salt-seller.'

2. 2. 90 **gold-lace, or tissue.** For *tissue*, see Glossary. Gold and silver lace was so extensively worn by the nobility that by 1629 it was being made in England more cheaply than in Venice, a city long celebrated for its production (Planché, *Cyclo. of Costume* 1. 332–4).

2. 2. 94 **neuer kneeles but to pledge healths.** It was a common custom to kneel when drinking healths. Notice the following expressions of Jonson's thought: Marmion, *Antiquary* 2. 1 (Dodsley's *O. Pl.* 13. 441):

> Drank to your health whole nights in hippocras
> Upon my knees with more religion
> Then e'er I said my prayers: which Heaven forgive me;

Prynne, *Healthes: Sicknesse*, pp. 11–12: 'Witnesse the common practice of many; who are more frequent, serious, solemne, and devout upon their knees in the bottome of a Seller at their Healthes, then ever they are at their prayers in their Clossets, or Families. . . . Now to be thus scrupulous, solemne, exact, and serious, in drinking *Healths* with bended *Knees* . . . what is it, but . . . to pervert and abuse those solemne, reverend, and religious gestures; which we should appropriate, and principally reserve to God.'

In 1628 William Prynne published a pamphlet of 125 pages, in which he condemned the drinking of healths, with great energy, enforcing his arguments by the Scriptures, by councils, and by 'the verdict of prophane and heathen writers.' He laid great force on the argument that duels and quarrels were the outgrowth of this 'healthing,' since it was the practice for one gallant to command another to pledge his health or fight him, and on the plea that it led to excessive drinking; his arguments on the latter point sound strangely like those used against student drinking-customs in Germany to-day. Although Jonson was a heavy drinker himself (*Conversations, Wks.* 9. 416), he was sane enough to see the excess into which this drinking of healths was leading men, and honest enough to oppose it.

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2. 2. 95 **He wil blaspheme in his shirt.** The fact that Jonson's characters are so generally addicted to the use of oaths must not be taken to indicate that Jonson himself sanctioned the practice. Here, for example, he mentions swearing as a vice, and in his *Epistle to a Friend* (*Wks.* 8, 360) he gives this final piece of advice:

> And last, blaspheme not; we did never hear
> Man thought the valianter, 'cause he durst swear.

2. 2. 99 **to a friend in want,** etc. Gifford quotes Juvenal, *Sat.* 7. 74:

> Non habet infelix Numitor quod mittat amico,
> Quintillæ quod donet habet.

2. 2. 100 **soldred groat.** Cunningham quotes from a Scotch Act of Parliament, A. D. 1489: 'It is ordanit that the said gold or silver sal. be ressaifit be all his liegis, sa that it keip all the wecht, and be gude trew mettell, suppois it be with crak or flaw or *soldit*.'

2. 3. 1 **You are now within in regard of the presence.** I. e., imagine yourself in the presence-chamber, being viewed by the assembly. *Presence* was applied both to the state-room in the palace where the courtiers received their monarch, and occasionally, as here, to those assembled in such a room. The quarto reads simply 'within regard,' etc., and all editions subsequent to the folio have dropped the unnecessary *in*; it probably represents a corruption, though the sense remains perfect either way.

2. 3. 6 **when the wolfe enters.** See 2. 3. 78, and note.

2. 3. 14 **those, which hold the face to be the index of the mind.** Not an uncommon idea from early times; cf. Cicero, *de Or.* 3. 59. 221: 'Animi est enim omnis actio, et imago animi vultus, indices oculi.' Shakespeare gives us the opposite view in *Macbeth* 1. 4. 12–3:

> There's no art
> To find the mind's construction in the face.

2. 3. 17 **euery your most noted.** *Every* was not uncommonly used for *all*. See Abbott, § 12, and cf. Bacon, *Advance-*

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ment of Learning, p. 178: 'Learning ministereth in every of them greater strength of medicine.'

2. 3. 31 **intricate face.** Cf. Earle, *Microcosmographie*, p. 66: An Attorney: 'His skin becomes at last as dry as parchment, and his face as intricate as the most winding cause.'

2. 3. 43 **as it went with a vice.** *If* is implied in the subjunctive; so in *Macbeth* 1. 4. 11: 'As 'twere a careless trifle'; see Abbott, §§ 107 and 102. This is a reference to the *Vice*, the stock buffoon in the old moralities; cf. *C. is Altered* 2. 4, p. 340: 'using their wryed countenances instead of a vice, to turn the good aspects of all that shall sit near them, from what they behold'; and *Every Man Out*, Induct., p. 19.

2. 3. 49 **Somewhat a northerly face.** This phrase, which was added in the folio, is to me inexplicable; one would expect, from the context, 'southerly face.'

2. 3. 50 **ut-**. See Glossary.

2. 3. 66 **quaint kind of melancholy.** The degree to which this absurd affectation was practiced is shown by Jonson's many references; cf. *Volp.* 2. 2, p. 370: '*Daw*. I'll be very melancholy, i' faith'; *Every Man Out* 5. 4, p. 181: '*Sog*. Ay, and bring up supper; for I am so melancholy'; *Every Man In* 3. 1, p. 63: '*Step*. Ay, truly, sir, I am mightily given to melancholy. *Mat*. Oh, it's your only fine humor, sir; your true melancholy breeds your perfect fine wit, sir. I am melancholy myself, divers times, sir, and then do I no more but take pen and paper, presently, and overflow you half a score, or a dozen of sonnets at a sitting.' Other dramatists ridicule this practice; cf. *King John* 4. 1. 13–6:

> *Arth.* Methinks no body should be sad but I:
> Yet, I remember, when I was in France,
> Young gentlemen would be as sad as night,
> Only for wantonness.

2. 3. 70 **place your mirrour in your hat.** 'They must have their looking glasses caryed with *them* whersoever they go. And good reason, for els how cold they see the devil in them? for no doubt they are the devils spectacles to allure us to pride, & consequently to destruction for ever.'—Stubbes, *Anatomy*

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of Abuses, p. 79. Gifford says: 'Both sexes wore them publicly, the men, as brooches, or ornaments in their hats; and the women at their girdles, on their breasts, or attached to fans.'

2. 3. 78 **Lupus in —.** Like our 'talk of the devil,' etc. Cf. Cic. *Att.* 13. 33a: 'De Varrone loquebamur; lupus in fabula; venit enim ad me.'

2. 3. 90–1 **He walkes most commonly with a cloue, or pick-tooth in his mouth.** The chewing of cloves was apparently common, even in Jonson's day; cf. *Masque of Christmas*, *Wks.* 7. 265: 'Why, I have cloves, if it be cloves you want, I have cloves in my purse, I never go without one in my mouth.' The use of toothpicks, which was a custom newly introduced from abroad, receives much ridicule. Thus in Beaumont and Fletcher, *Queen of Corinth* 2. 4, p. 430:

> Now you that trust in travel,
> And make sharp beards and little breeches deities,
> You that enhance the daily price of toothpicks, etc.;

and in *Honest Man's Fortune* 5. 3, p. 443:

> You have travell'd like a fiddler to make faces,
> And brought home nothing but a case of toothpicks.

2. 3. 94 **his beard an Aristarchus.** A thrust at his hypercritical affectation. Aristarchus, a celebrated Greek grammarian who lived about 156 B. C., was noted as a severe critic of the Homeric poetry, many lines of which he rejected as spurious. Jonson had no high opinion of him, to judge from *Every Man Out*, Induct., p. 19:

> How monstrous and detested is't, to see
> A fellow, that has neither art nor brain,
> Sit like an Aristarchus, or stark ass.

2. 3. 99 **ten constables are not so tedious.** Constables were proverbially dull; cf. Glapthorne, *Wit in a Constable* 4. 1, p. 222:

> *Bus.* Now, or never *Busie*
> Shew thy selfe a true sparke, that Constables
> Hereafter may be thought to have some wit,
> More than is in their staffe.

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The 'two foolish officers,' Dogberry and Verges, in *Much Ado*, are, of course, the classic examples, though the idea is everywhere met with in the literature of this time.

2. 3. 104 **lowder then most clockes.** Clocks were being imported from Germany, and their clumsiness and cumbersome machinery are often referred to; cf. *L. L. L.* 3. 1. 192–3:

> A woman that is like a German clock,
> Still a-repairing, ever out of frame.

2. 3. 106 **Zani.** See Glossary.

2. 3. 110 **hee.** Amorphus.

2. 3. 160 **Citherea.** Venus; she received this name from the island of Cythera, which was celebrated for her worship, and near which, according to some traditions, she rose from the sea-foam.

2. 3. 164 **that affords but an ill blason.** The heraldic tinctures are of three classes, the metals, the colors, and the furs. A blazon is a description of a coat of arms, phrased in technical heraldic terms. A metal may be placed upon a color, or a color upon a metal, or either upon a fur, or a fur upon either; but to charge a field of any tincture with a bearing of a tincture of the same class, i. e., a metal upon a metal, a color upon a color, or a fur upon a fur, is false heraldry (condensed from Nason, *Heralds and Heraldry in Ben Jonson's Plays*, p. 79).

2. 3. 169 **A Nymph,** etc. Jonson's *Epistle to Elizabeth, Countess of Rutland* (*Wks.* 8. 267) has a partial personification of 'almighty gold' which reminds one of this character of Argurion. For Jonson's debt to Aristophanes, see Introduction, p. lxiv.

2. 3. 183 **alchemist.** See note on 2. 2. 8.

2. 4. 1 **fanne.** Fans first appeared in England in Elizabeth's reign; they were made of feathers, and hung at the girdle from a gold or silver chain. Gosson's *Pleasant Quippes for Upstart Newfangled Gentlewomen* (1595), p. 7, contains a delightful satire upon them.

> Were fannes, and flappes of feathers fond,
> to flit away the flisking flies,
> As taile of mare that hangs on ground,
> when heat of summer doth arrise,

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The wit of women we might praise,
For finding out so great an ease.

But seeing they are stil in hand,
in house, in field, in church, in street,
In summer, winter, water, land,
in colde, in heate, in drie, in weet,
I judge they are for wives such tooles
As bables are in playes for fooles.

2. 4. 16 **a strange word,** etc. Probably an allusion to Marston's 'fustian' vocabulary. In *Poetaster* 5. 1, pp. 490–2, at Crispinus' (Marston's) trial, a poem, full of the outlandish words which Marston used, is produced and read; Crispinus admits the authorship. Later a physic is administered to him which causes him to disgorge a score or two of these words. In *Every Man Out* 3. 1, pp. 95–6, Clove is made to speak a fustian dialect which includes words used by Marston in *Histriomastix* and the *Scourge of Villanie* (see Introduction, p. xlv). H. C. Hart supposes some of Jonson's satire on strange words to be aimed at Gabriel Harvey (*Notes and Queries*, Ser. 9, vol. 12, pp. 342 ff.).

2. 4. 17 **wroong it in.** In *Astrophel and Stella* XV, Sidney advises poets not to *wring* into their verse every flower they have found growing on old Parnassus.

2. 4. 20 **Shee will tell you, Philosophie,** etc. Moria, in her folly, believes herself comparable to Philosophy, and by asserting that the latter was a reveler in her youth, seeks to justify her own early life of frivolity.

2. 4. 23 **also, what a sweet dogge shee had,** etc. This seems to be Folly's way of characterizing her lost opportunity.

2. 4. 67 **I had worne it almost a day.** This desire for variety and change in costume, if we may believe Harrison, was not confined to the court; see his *Elizabethan Eng.*, pp. 107–8: 'Sith the phantastical folly of our nation (even from the courtier to the carter) is such that no form of apparel liketh us longer than the first garment is in the wearing, if it continue so long. . . . And as these fashions are diverse, so likewise it is a world to see the costliness and the curiosity, the excess and the vanity, the pomp and the bravery, the change and the

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variety, and finally the fickleness and the folly, that is in all degrees, insomuch that nothing is more constant in England than inconstancy of attire.' Stubbes (*Anatomy of Abuses*, p. 50) remarks on the same restless desire for change in costume: 'To begin first with their Hattes, . . . now red, now greene, now yellowe, now this, nowe that, never content with one colour or fashion two dayes to an ende.'

2. 4. 70 **'Tis after the italian print.** Gifford suggests *Habiti Antichi e Moderni di Cesare Vecellio*, Venice, 1589.

2. 4. 75 **to burne juniper in my chamber.** 'The seeds and wood were formerly burnt as purifiers of the air.'—*NED.* Deliro in *Every Man Out* (p. 6) is in the habit of sacrificing twopence of juniper to his wife every morning.

2. 4. 78–9 **retainers . . . Suburbe-sunday-waiters . . . courtiers for high dayes.** The court-ladies undoubtedly felt themselves greatly superior to all other women; these are probably terms of contempt for such as had no regular place at court, but paid their homage there on high days (holidays and special occasions). The badly regulated outer parts of the cities, where prostitutes and scamps assembled, were termed *suburbs*; and the name was always equivalent to *low* or *mean*, provided it bore no worse implication.

2. 4. 108 **The Nymphs that make her traine.** We hear little enough of these virtuous ladies, but Jonson is obviously under the necessity of mentioning some such personages in order to make clear that the Queen's own circle is of a different stamp from Philautia, Moria, and Phantaste.

2. 5. Beggars' Rime, 10 **Fadingers.** A fading was a sort of Irish dance, still popular in Ireland in 1800, when Malone investigated and described it in an effort to explain Shakespeare's reference to it in *W. Tale* 4. 4. 195. See discussion in Furness' *W. Tale*, pp. 208–9.

2. 5. Beggars' Rime, 11 **Thomalins.** I have been unable to determine the meaning of this word; a query sent to Sir James Murray brought no answer, which leads me to believe that he is also ignorant of its meaning.

2. 5. 20 **vpon the rushes.** Till the 17th century the floors of apartments were strewn with green rushes; cf. 3. 1. 25.

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2. 5. 25 **dish of eeles in a sand-bagge.** A proverbial expression; it occurs in Middleton, *Roaring Girl* 4. 1, p. 97: 'wriggle in and out, like an eel in a sand-bag.'

ACT III

3. 1. 3 **young grammaticall courtier.** I. e., one still studying the rudiments of courtship; another designation for the *courtier elementarie* of 2. 3. 49.

3. 1. 25 **a rush.** See note on 2. 5. 20.

3. 1. 34 **you must frequent ordinaries.** The ordinary, as the Elizabethan tavern or eating-house was called, must have been a good place to acquire 'self-confidence.' Dekker, in chap. 5 of the *Guls Horn-booke*, entitled 'How a yong Gallant should behave himselfe in an Ordinary,' gives the following advice: 'Being arrived in the roome, salute not any but those of your acquaintance: walke up and downe by the rest as scornfully and as carelesly as a Gentleman-Usher. . . . Discourse as lowd as you can, no matter to what purpose if you but make a noise. . . . When you are set downe to dinner, you must eate as impudently as can be (for thats most Gentleman-like) when your Knight is upon his stewed mutton, be presently, though you be but a capten, in the bosome of your goose. . . . You may abuse the workes of any man; deprave his writings that you cannot equall, and purchase to your selfe in time the terrible name of a severe *Criticke*' (*Pr. Wks.* 2. 238–43).

3. 1. 80 **frame of a woolfe in the hangings.** I. e., the outline of a wolf woven into the arras or tapestry curtains which hung on the walls of the apartment.

3. 2. — For a detailed discussion of the satire in this and the following scene, see Introduction, pp. 1 ff.

3. 2. 3 **candle-waster.** Cf. *Much Ado* 5. 1. 16–8:

> Bid sorrow wag, cry 'hem!' when he should groan,
> Patch grief with proverbs, make misfortune drunk
> With candle-wasters.

Whalley, by reference to Jonson's usage, attempted to settle the dispute over the meaning of *candle-waster* in this passage from Shakespeare. He has failed to convince many scholars;

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cf. *Much Ado* (ed. Furness), p. 241. Revelers are, of course, just as truly candle-wasters as are bookworms.

3. 2. 11 **he smels all lamp-oyle.** Scholarship and lamp-oil were early associated; cf. Plutarch, *Demosthenes* (Dryden's Trans. 5. 8): 'Pytheas once, scoffing at him, said that his arguments smelt of the lamp.'

3. 2. 16 **dormouse: he is in a dreame now.** Cf. *New Inn* 1. 1, p. 324:

> I was the laziest creature, . . .
> The veriest drone, and slept away my life
> Beyond the dormouse.

3. 2. 29 **gentlemen-vshers.** Jonson often refers to these servants, and brings one upon the stage in the person of Ambler, gentleman usher to Lady Tailbush in *D.A.* Nares (*Glossary*) says they were originally state-officers, attendant upon queens and other persons of high rank, but later employed by persons of distinction, especially ladies. For further information, see Nares' *Glossary*, and Johnson's ed. of *D.A.*, pp. 195–6.

3. 2. 38 **outsides.** Not uncommonly used for outer garments; cf. Beaumont and Fletcher, *Love's Cure* 3. 2, p. 151:

> *Malr.* My lord has sent me outsides,
> But thou shalt have 'em; the colours are too sad.
> *Pio.* Faith, mistress, I want clothes indeed.

3. 2. 39 **without a sute of buffe, to defend my wit.** Serjeants, sheriffs' officers, and constables often wore a jerkin of tough buff-colored leather. Thus clothed, Anaides feels he can compel Crites to show a proper respect for his wit.

3. 2. 40 **he does nothing but stab the slaue.** A comma is necessary after *stab*; it was restored in the ed. of 1640, but oddly enough slipped out in that of 1692, and did not reappear until Whalley once more restored it, with the quaint remark, 'No *slave* appears whom Crites had treated in this manner: we must reform the pointing to make out the sense.'

3. 3. 18 **Chrestvs, Evthvs, or Phronimvs.** I. e., men characterized by honesty, frankness, and prudence.

3. 3. 25 **The one, a light voluptuous reueller,** etc. See Introduction, p. xlix.

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3. 3. 43 **Their enui's like an arrow,** etc. Jonson may be indebted to Lyly's *Endimion* for this simile; in 5. 1, p. 68, we find: 'Envie with a pale and megar face . . . stood shooting at starres, whose darts fell downe againe on her owne face.' For Jonson's obligation to *Endimion* elsewhere in *Cyn. Rev.*, see Introduction, p. lx.

3. 4. — This scene really consists of a collection of character-sketches; they are in verse, but in other respects they do not differ essentially from those found in Act 2. See Introduction, pp. lxvi ff.

3. 4. 4 **The strangest pageant, fashion'd like a court,** etc. See Introduction, p. xxxvii.

3. 4. 11 **thriftie roome.** Flourishing and productive, perhaps, in the sense of possessing so many and such varied 'formes.'

3. 4. 13 **fore-top.** Fops of the day took great pride in their foretops, long locks of hair, natural or attached to a wig, which were fantastically arranged on their foreheads; cf. *Every Man Out* 3. 1, p. 91: 'You must first have an especial care so to wear your hat, that it oppress not confusedly this your predominant, or foretop; because, when you come at the presence-door, you may with once or twice stroking up your forehead, thus, enter with your predominant perfect; that is, standing up stiff.' See also 5. 4. 151.

3. 4. 15 **speake More darke, and doubtfull.** Adjectives were freely used as adverbs; cf. Abbott, § 1.

3. 4. 30 **knowes the time Of giuing titles, and of taking wals.** I. e., knows when to be obsequious, and when arrogant. *To take the wall*: To pass one on that part of the road nearest the wall (this, when there were no sidewalks, was to take the safest and best position, usually yielded to the superior in rank); hence, to get the better of in any way (*CD.*).

3. 4. 32 **court-common-places.** Polished and elegant phrases suited to courtly discourse. It was a practice of the time to record expressions which took the fancy in common-place books; the latter were studied, and the phrases memorized and employed in conversation. Cf. Marston, *Scourge of Villanie* (3. 372), Sat. 11, where he speaks of one who

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Hath made a common-place booke out of playes,
And speakes in print.

In the Induction to the *Malcontent* (p. 200) the custom is mentioned:

Tire-man. An 't please you to go in, sir, you may.
Sly. I tell you, no: I am one that hath seen this play often, and can give them intelligence for their action: I have most of the jests in my table-book.

3. 4. 38 **ambition.** Pronounced in four syllables; see note on Prologue 1.

3. 4. 42 **Protevs.** The fabled 'old man of the sea,' son of Oceanus and Tethys, who could assume any shape he desired. In the *Masque of Beauty* (*Wks.* 7. 25), Jonson calls him 'the gray prophet of the sea'; in *Neptune's Triumph* (*Wks.* 8. 27), 'father of disguise.'

3. 4. 52 **That onely to his crimes owes all his worth.** The quarto gives us the original Latin line from Juvenal, *Sat.* 1. 75.

3. 4. 54–5 **glazing of his face . . . perfuming of his haire.** So often in Shakespeare; cf. *Lear* 2. 1. 41: 'Mumbling of wicked charms.' See Abbott, § 178.

3. 4. 57 **Like an vnperfect prologue, at third musike.** Like a speaker of the prologue, who, not having his part perfectly, is muttering it over to himself when the signal (third music) summons him to the stage.

3. 4. 62 **As he would kisse away his hand in kindnesse.** One is reminded of a line in Shakespeare's description of Boyet, *L. L. L.* 5. 2. 323–4:

Why, this is he
That kiss'd his hand away in courtesy.

3. 4. 68 **spend his patrimonie for a garter.** Garters at this time were small silken sashes tied in a large bow or provided with a buckle. We read of diamond buckles, and garters worth more than five pounds. Gosson (*Pleasant Quippes for Upstart Gentlewomen*, p. 10) mentions 'silken garters fring'd with gold.'

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3. 4. 84 **enforce the common'st sense abhorre.** For the omission of *to*, see Abbott, § 349.

3. 4. 85 **Arachnean workers.** Arachne, a Lydian weaver, having aroused Athene's displeasure by spinning into her web pictures of the amours of the gods, was turned into a spider (Ovid, *Met.* 6. 5–145).

3. 5. — This whole scene, as well as a large part of the remainder of the play, is devoted to ridicule of the pseudo-courtship indulged in by the gallants of the time. According to Roger Ascham, it was introduced from Italy. His characterization of it is extremely significant: 'Our Italians bring home with them other faultes from Italie, though not so great as this of Religion, yet a great deale greater, than many good men can well beare. For commonlie they cum home, common contemners of mariage and readie persuaders of all other to the same: not because they love virginitie, nor yet because they hate prettie yong virgines, but, being free in Italie, to go whitherso ever lust will cary them, they do not like, that lawe and honestie should be soch a barre to their like libertie at home in England. And yet they be, the greatest makers of love, the daylie daliers, with such pleasant wordes, with such smilyng and secret countenances, with such signes, tokens, wagers, purposed to be lost, before they were purposed to be made, with bargaines of wearing colours, floures, and herbes, to breede occasion of ofter meeting of him and her, and bolder taking of this and that &c. And although I have seene some, innocent of all ill, and stayde in all honestie, that have used these thinges without all harme, without all suspicion of harme, yet these knackes were brought first into England by them, that learned them before in *Italie* in *Circes* Court: and how Courtlie curtesses so ever they be counted now, yet, if the meaning and maners of some that do use them, were somewhat amended, it were no great hurt, neither to them selves, nor to others' (*Scholemaster*, pp. 235–6).

3. 5. 6 **palace of your pleasure.** A phrase suggested, perhaps, by William Painter's *Palace of Pleasure* (1566).

3. 5. 19 **stifle.** I. e., stifle 'a sigh or two,' from 10 above.

3. 5. 28 **Lindabrides,** etc. In 1578 Margaret Tiler translated

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a Spanish romance, the adventures of the Knight of the Sun (belonging to the Amadis de Gaul cycle) into English, under the title, 'The Mirrour of Princely deedes and Knighthood.' The work has been attributed to Diego Ortunes, Pedro de la Sierra, and others (Dunlop, *History of Fiction* 1. 377). The English translation became at once extremely popular, as the numerous references in Elizabethan literature attest, and Lindabrides, the name of the heroine, was soon used allusively for 'lady-love,' 'mistress.' According to the tale, the Knight Meridian was loved by his sister, Lindabrides, as well as by the maiden Clarinda, to whom he was finally wedded. For a contemporary evidence of its vogue, cf. Overbury's character of a chambermaid (*Wks.*, p. 101): 'She reads *Greenes* works over and over, but is so carried away with the *Mirror of Knighthood*, she is many times resolv'd to runne out of her selfe, and become a lady errant.'

3. 5. 39 **rosie-finger'd hand.** After the Homeric *ῥοδοδάκτυλος*; thus Spenser, *Faerie Queene* 1. 2. 7: 'The rosy fingred Morning faire.'

3. 5. 64 **let not the rigour of your iust disdaine, thus courslie censure of your seruants scale.** Gifford restores the italics of the quarto, though Jonson doubtless did away with them in the folio precisely because he knew that these lines did not represent a direct quotation; for one phrase, however, he is indebted to Kyd, *Spanish Tragedy* 1. 4. 71–2 (p. 17):

> He shall, in *rigour of my iust disdaine*,
> Reape long repentance for his murderous deed.

3. 5. 92 **Your pedant should prouide you some parcells of french, or . . . italian.** Amorphus never loses the opportunity to air his own knowledge of languages; cf. 1. 4. 81, 143; 5. 4. 250. Many passages of this play are re-echoed in Dekker's *Guls Horn-booke*; cf. *Pr. Wks.* 2. 239: 'That will be an excellent occasion to publish your languages, if you have them: if not, get some fragments of French, or smal parcels of Italian, to fling about the table: but beware how you speake any Latine there: your Ordinary most commonly hath no more to do with Latine then a desperate town of Garison hath.'

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3. 5. 105 **ambiguous.** The use of *ambiguous* probably represents a blunder on the part of Asotus in his effort at courtly discourse.

3. 5. 117–8 **And will, in time, returne,** etc. An adaptation of Kyd, *Spanish Tragedy* 2. 1. 7–8 (p. 21).

> And she in time will fall from her disdaine,
> And rue the sufferance of your freendly paine.

These lines form a substitute for the less suitable '*If ever you have seene great* TAMBURLAINE,' of the quarto. In *Explorata*, *Wks.* 9. 159, Jonson comments on the bombastic language which he here ridicules, and thus describes that which the 'true artificer' should use: 'Though his language differ from the vulgar somewhat, it shall not fly from all humanity, with the Tamer-lanes, and Tamer-chams of the late age, which had nothing in them but the scenical strutting, and furious vociferation, to warrant them to the ignorant gapers.' Despite this sharp criticism of Marlowe's style, it is Jonson whom we must thank for the famous expression, 'Marlow's mighty line' (*Master William Shak.*, *Wks.* 8. 318).

3. 5. 141 **courting-stock.** Like *laughing-stock*; in 5. 4. 619, Mercury addresses the ladies who have been the objects of a series of 'courting-bouts' as 'my Madame *Courting-stocks*'; the expression occurs again in the *New Inn* 1. 1, p. 326.

ACT IIII

4. 1. 17 **good for vs ladies.** 'Argurion alludes to the old proverb: "Far fet (fetched) is good for ladies."' – G. Cf. Beaumont and Fletcher, *Wit at Several Weapons* 2. 2, p. 31: 'And far-fetched; therefore good for you, lady.'

4. 1. 33 **some Lavra, or some Delia.** Laura was celebrated by Petrarch in nearly three hundred sonnets. Samuel Daniel's sonnet-series to Delia appeared in 1592. Jonson seems to have esteemed neither poet greatly. Cf. *Conversations* (*Wks.* 9. 370): 'He cursed Petrarch for redacting verses to Sonnets; which he said were like that Tirrant's bed, wher some who were too short were racked, others too long cut short'; and *ibid.*, p. 366: 'Samuel Daniel was a good honest man, . . .

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but no poet.' For other references to Daniel, see *Every Man In* 5. 1, p. 146; *Epicœne* 2. 1, p. 359; and *S. of News* 3. 1, p. 236.

4. 1. 50 **a Venetian trumpetter, i' the battaile of Lepanto.** On Oct. 7, 1571, the Italian and Spanish fleets defeated the Turks west of Lepanto. 'The quarto reads *Dutch* trumpeter, which was well corrected in the folio.'—G.

4. 1. 63 **poste-boies horne.** Remarkable, no doubt, for its loud and strident tone. When Truewit came to plague Morose, he armed himself with a post-horn and a halter (*Epicœne* 2. 1, p. 354).

4. 1. 67 **Andromeda.** Cassiopea, Andromeda's mother, having boasted that her daughter's beauty surpassed that of the Nereids, Poseidon sent a sea-monster to ravage the country. Andromeda was chained to a rock on the coast to appease the monster, but was rescued by Perseus (Ovid, *Met.* 4. 662–751).

4. 1. 72 **A long heele.** In the *Plain Dealer* 2. 1, p. 406 (*Mermaid*), we find Lord Plausible declaring that Lady Frances possessed 'the handsomest heel.' In Jonson's time, and later, a shapely heel was apparently considered a physical attraction.

4. 1. 74 **hee puts off the calues of his legs.** Dekker (*Guls Horn-booke, Pr. Wks.* 2. 230) speaks of a gallant 'that would strive to fashion his leggs to his silke stockins.'

4. 1. 109 **O, but his short haire.** In the reign of Henry VIII, short hair had been fashionable, as a result of an order from the King that all his attendants and courtiers should poll their heads (Planché, *Cyclo. of Dress* 1. 243), but at this time long hair was acquiring great popularity among the nobility.

4. 1. 114 **a most neate barber-surgeon.** The barbers and surgeons had a joint company at this time, and the same individual often followed both professions.

4. 1. 126 **Goe to, Beauties, make much of . . . place, and occasion.** In 5. 6. 63, *place, and occasion* are characterized as 'priuie theeues,' which 'from poore innocent ladies often steale . . . an honourable name.'

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4. 1. 129 **I know it out of future experience.** Cf. note on 4. 4. 16.

4. 1. 142–60 'The good old lady had been looking into Juvenal.'—G. Moria's speech is an expansion of Juvenal 6. 402–6:

> Hæc eadem novit, quid toto fiat in orbe;
> Quid Seres, quid Thraces agant; secreta novercæ
> Et pueri; quis amet, quis diripiatur adulter.
> Dicet, quis viduam prægnantem fecerit, et quo
> Mense; quibus verbis concumbat quæque, modis quot.

The same idea was employed again in *Epicœne* 2. 1, p. 359: '[She] never weighs what her pride costs, sir; so she may . . . be a stateswoman, know all the news, what was done at Salisbury, what at the Bath, what at court, what in progress.'

4. 1. 149 **who put off their teeth,** etc. Mrs. Otter was such a person, if we may believe her husband (*Epicœne* 4. 1, p. 417): 'All her teeth were made in the Black-friars, both her eyebrows in the Strand, and her hair in Silver-street. Every part of the town ownes a piece of her. . . . She takes herself asunder still when she goes to bed, into some twenty boxes; and about next day noon is put together again, like a great German clock.' Cf. also Overbury's character of a chambermaid: 'She is her mistresses she secretary, and keepes the box of her teeth, her hair, and her painting very private' (*Wks.*, p. 101).

4. 1. 171 **if I saw a better face then mine owne, I might haue my doctor to poyson it.** A practice described in the romances of the time; cf. Sidney, *Arcadia*, p. 28 (London, 1867): 'The wicked Demagoras . . . rubbed all over her face a most horrible poison, the effect whereof was such that never leper looked more ugly than she did.'

4. 1. 186 **come vp to terme, to see motions.** Previous to 1873 the superior courts of England held four annual sessions of about three weeks each, known as Hilary, Easter, Trinity, and Michaelmas, at which times country folk of means flocked to London for business and amusement. Cunningham quotes a sentence from the 'Character of Sogliardo' in *Every Man Out*, p. 7: 'He comes up every term to learn to take tobacco, and see new motions.'

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4. 1. 189 **taste my ladies delights to her.** I. e., perhaps, to chat and gossip with her mistress over the latter's amours or escapades, a function which the maid in later comedy so often performed.

4. 1. 197 **saue my selfe in 'hem still.** I. e., encourage them enough to keep them still hoping and courting.

4. 1. 204 **I would see how Loue . . . could worke,** etc. Baskervill (*Eng. Elements in Jonson's Early Comedy*, p. 243) calls attention to the similarity between Phantaste's remarks on love and those of Agripyne in *Old Fortunatus*, p. 131: 'We had all rather die then confesse wee love; our glorie is to heare men sigh whilst we smile, to kil them with a frowne, to strike them dead with a sharpe eye, to make you this day weare a Feather, and to morrow a sicke nightcap: Oh, why this is rare, there's a certaine deitie in this, when a Lady by the Magicke of her lookes, can turne a man into twentie shapes.'

4. 1. 211 **a third, with play-ends.** It had become an affectation, due in part to the immense popularity of the drama, to introduce brief quotations from well-known plays into one's conversation; thus Asotus, in 3. 5. 117–8, uses a *play-end* from the *Spanish Tragedy*. Marston ridicules this practice in *What You Will* 2. 1. 126 (p. 349):

> A horse! a horse! My kingdom for a horse!
> Look thee, I speak play-scraps.

For commonplace and table-books into which the play-ends were copied, preparatory to being memorized, see note on 3. 4. 32.

4. 1. 212 **stabbing himselfe, and drinking healths.** 'To show their devout attachment to their mistresses, young men frequently punctured their arms with daggers, and mingling the blood with wine, drank it off to their healths. The drinking of a liquor mixed with blood was in very ancient times esteemed a rite of high solemnity, as may be seen in Sallust and Livy: of such ceremonials this seems to have been an imitation.'—Nares.

I question whether Nares is right in tracing the practice back to Roman times. I find no reference in Livy to the

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drinking of human blood mixed with wine, and in Sallust but one—where Catiline used this method to impress his fellow conspirators with the solemnity of their league: 'Dicerent, Catilinam . . . humani corporis sanguinem, vino permixtum, in pateris circumtulisse' (*Bellum Catilinarium* 22). Sallust refers to it as an infamous action.

In the Palinode of our play, Amorphus prays Mercury to save him 'from stabbing of arms.' Cf. also Dekker, *Honest Whore*, Part I, p. 38:

> How many Gallants have drunke healths to me,
> Out of their dagger'd armes!;

Marston, *Dutch Courtezan*, 4. 1, pp. 69–70: 'I have . . . stabb'd arms, and done all the offices of protested gallantry for your sake.'

4. 2. 33 **Who answeres the brasen head?** A reference to Greene's *Friar Bacon and Friar Bungay* (1594), or to the prose tract on which the former was founded, *The Famous Historie of Fryer Bacon*, which relates 'How Fryer Bacon made a Brasen Head to speake, by the which hee would have walled England about with brasse.'

4. 2. 35 **doe you interpret for these puppets?** The usual name for the showman who manipulated the puppets, and furnished the dialogue for them, was *Interpreter*; see note on 1. 3. 8.

4. 2. 40 **carroches.** Whalley notes that the quarto reads *coaches*, and adds, 'but that is only a smoother way of pronouncing the genuine word.' Relying, apparently, on this, Gifford prints *coaches*. But there is abundant evidence that the names were not synonymous; the distinction shown in the following quotation might well have induced Jonson to change to *carroche*: *Green's Tu Quoque* (Dodsley's *O. Pl.* 11. 202):

> Nay for a need, out of his easy nature,
> May'st draw him to the keeping of a coach
> For country, and caroch for London.

4. 2. 43 **conniue.** 'Dekker ridicules Jonson for the use of this word in his *Satiromastix*. . . . As the poet is evidently imitating the affected jargon of the ladies of the court, it may

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be questioned whether his language be a legitimate object of satire.'—G. The passage occurs on p. 212: '*Asinus*. I was but at Barbers last day, and when he was rencing my face, did but crie out, fellow thou makst me *Conniue* too long, & sayes he sayes hee, *Master Asinus Bubo*, you have eene Horaces wordes as right as if he had spit them into your mouth.' This passage from *Satiromastix* seems to indicate that Dekker, like Whalley and Gifford, failed to realize that Jonson intended Moria to misuse words. *Close*, *suspend*, and *extraordinarie*, which also occur in this speech, were certainly put into her mouth by Jonson with humorous intent. For other similar errors on her part, see 4. 1. 129 and 4. 4. 16.

4. 3. 1 **That was your fathers loue, the Nymph Argvrion.** A mere play on names; in 1. 4. 30, his father is called *Philargyrus*.

4. 3. 19 **hee cannot speake out of a dictionarie method.** Cf. Sidney, *Astrophel and Stella* XV:

> You that do dictionary's method bring
> Into your rhymes, running in rattling rows; . . .
> You take wrong ways.

Jonson's meaning is somewhat different from Sidney's, for the latter evidently has alliteration in mind. At this time there were, strictly speaking, no English dictionaries, i. e., such as gave both words and definitions in English, the first being Bullokar's *English Expositor*, 1616. Elyot's *Latin-English Lexicon* had, however, appeared in 1545, and was followed before 1600 by two others, together with several dictionaries of English and modern languages, such as Florio's *Worlde of Words*, 1598.

4. 3. 30 **this purse (which I would be loth to sweare by, vnlesse 'twere embroider'd).** At this time purses were small bags of leather or cloth, drawn together at the mouth with thongs or strings. 'A purse of crimson satin embroidered with gold is mentioned in the inventory of the contents of the palace at Greenwich, *temp*. Henry VIII. (Harleian MS. No. 1412.)'—Planché, *Cyclo. of Cost.* 1. 409.

4. 3. 74 **some idle Fvngoso.** Asotus is really a repetition

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of the character of Fungoso from *Every Man Out* (p. 7), one who 'follows the fashion afar off, like a spy,' and with all his efforts, never succeeds in attaining 'the courtiers' cut.' Gifford says servants of the highest rank customarily waited near or above the sideboard (cupboard).

4. 3. 81 **riddles, or purposes.** Baskervill (*Eng. Elements in Jonson's Early Comedy*, pp. 275–6) cites several passages where these games are mentioned; cf. Gascoigne, *Poems* 1. 47: 'This royall banquet thus passed over, the Aucthor knowing that after supper they should passe the tyme in propounding of Ryddles, and making of purposes, contrived all this conceipt in a Riddle as followeth.'

4. 3. 85 **Prophecies.** A sample of this game is given in 2. 2. 56 ff.

4. 3. 91 **But doe not you change, then?** The punctuation should be, not an interrogation-point, but a period. Each must think of an adjective before the game commenced, and not change in the progress of answering.

4. 3. 119 **brokers stalls.** Pawnbrokers' stalls. The gallants were often reduced to the necessity of bartering their fine garments for cash. Rowlands (*The Letting of Humours Blood in the Head-Vaine*, Epig. 5) gives an amusing account of a gallant in this predicament:

> Alas, *Delfridus* keepes his bed, God knowes,
> Which is a signe his worships very ill: . . .
> Yet doth he eate, drinke, talke, & sleepe profound,
> Seeming to all mens Iudgements healthfull sound.
> Then gesse the cause he thus to bed is drawne.
> What? thinke you so; may such a happe procure it?
> Well; fayth t'is true, his Hose are out at pawne,
> A Breetchlesse chaunce is come, he must indure it:
> His Hose to Brokers Iayle committed are,
> His singuler, and onely, Velvet payre.

4. 3. 135 **you giue them to your Barber.** Cf. Nashe, *Lenten Stuffe*, *Wks.* 3. 148: 'Hee sendes for his Barber to depure, decurtate, and spunge him, whome having not paide a twelmonth before, he now raines downe eight quarter angels into his hande, to make his liberalitie seeme greater, and gives him

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a cast riding ierkin and an olde Spanish hatte into the bargaine, and Gods peace bee with him.'

4. 3. 146 **Pythagoricall, by reason of their transmigration.** Pythagoras, a Greek philosopher born in Samos 582 B. C., held the doctrine of the transmigration of souls; though this notion has no important connection with his system of philosophy, it is that with which his name became chiefly associated. One might suppose that such a joke would be lost on an Elizabethan audience, but the word was fairly common in this sense; cf. Middleton, *Trick to Catch the Old One* 4. 5, p. 337: 'Pythagorical rascal! . . . he changes his cloak when he meets a sergeant.'

4. 3. 155 **Not so, ladies, neither.** Abbott supposes the not uncommon double negative to be a result of the desire for emphasis (§ 406).

4. 3. 204 **these vnhappie pages would be whipt.** Require to be whipped. See Abbott, § 329, and cf. *Macbeth* 1. 7. 32–4:

> I have bought
> Golden opinions from all sorts of people,
> Which would be worn now in their newest gloss.

4. 3. 224 **As sure as fate, 't is so,** etc. Anaides is referring to his suspicion expressed in 208–10 above.

4. 3. 228 **his Hermaphrodite.** Gelaia, who, though a girl, masquerades as a page.

4. 3. 268 **the Emperour.** By seventeenth-century writers, the Emperor of Germany was called simply 'the Emperor.' During the sixteenth century the Holy Roman Empire really did include a vast territory; the courts of such monarchs as Maximilian I and Charles V doubtless at times numbered many princely visitors, though Jonson's enumeration of kings and nobles here is of course for humorous effect.

4. 3. 289 **feature.** The quarto reading is *creature*; *feature* was probably preferred in the folio as being more foppish and artificial; see Glossary.

4. 3. 299 **golden legacie.** Jonson may have had the title of Lodge's *Rosalynde*: *Euphues' Golden Legacie* (1590) in mind.

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4. 3. 305 **I composde this ode, and set it to my most affected instrument, the lyra.** Music formed a chief means of recreation for courtiers of the day, both men and women; cf. Ascham, *Scholemaster*, p. 217: 'The pastimes that be fitte for Courtlie Ientlemen. To daunce cumlie: to sing, and playe of instrumentes cunnyngly.' Harrison (*Eliz. Eng.*, p. 219) thus describes the pastimes of the court-ladies: 'The youngest sort in the meantime apply their lutes, citherns, pricksong, and all kind of music, which they use only for recreation's sake when they have leisure, and are free from attendance upon the queen's majesty.'

4. 3. 322 **I care not to admit that.** The meaning apparently is, I care not if I admit, i. e., allow, your request to be granted; the quarto has *do* for *admit*.

4. 3. 360 **you with the pencill on your chinne.** Beards trimmed into a sharp point were often worn. 'Will you have your beard like a spade, or a bodkin?' asks Motto, the barber, in *Mydas* (3. 2, p. 29). In Beaumont and Fletcher, *Queen of Corinth* 2. 4, p. 430, it is said that travelers make sharp beards their deities. Taylor, the Water Poet, devotes not less than twenty-six lines in his *Superbiæ Flagellum* (p. 34) to a description of the fashions in beards. He mentions beards of every conceivable shape, including some cut in

> . . . sharpe Stelletto fashion, dagger like,
> That may with whispering a mans eyes out pike.

4. 3. 362 **fireworkes.** Though known at an earlier date, they were not extensively used till the time of Elizabeth. Elaborate pyrotechnic exhibitions were prepared at various times for the amusement of nobles or of the monarch. Strutt (*Sports and Pastimes*, p. 374) prints a contemporary description of such an exhibition given at Ann Bullen's coronation. In a galley on the Thames 'was a great red dragon, continually moving and casting forth wild-fire; and round about . . . stood terrible, monstrous, and wild men, casting of fire and making a hideous noise.' Rockets and the like were also used.

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4. 3. 406 **No, in faith, but there's my gloue for a fauour,** etc. Cf. Samuel Rowlands, *Doctor Merrie-man* (1609), sig. C 3v:

> To give my Glove unto a Gull,
> Is mighty favour found:
> When for the wearing of the same,
> It costs him twenty pound.
> My Garter as a gracious thing,
> Another takes away:
> And for the same a silken Gowne,
> The Prodigall doth pay.

4. 3. 415 **shooe-ties, and deuices.** By devices are probably meant various ornamental trifles of masculine dress, such as garters and brooches. Elizabethan shoe-ties were in harmony with the generally gay attire; Dekker (*Match me in London*, p. 157) mentions 'rich spangled *Morisco shoo-strings*.' Cf. also *Every Man Out*, Induct., p. 17: 'A yard of shoe-tye.'

4. 3. 421 **you shall bee no more Asotvs to vs, but our gold-finch.** A punning remark, called forth by Asotus' effort to buy the courtiers' friendship. Small (*Stage-Quarrel*, p. 51) cites several other instances of this play on words; cf. Middleton, *Blurt, Master Constable* 4. 1. 9–11 (p. 69), where Curvetto thus speaks of his purse:

> Or if this gold-finch, that with sweet notes flies,
> And wakes the dull eye even of a puritan,
> Can work, then, wenches, Curvetto is the man.

4. 3. 440 **this must needes bring Argvrion to a consumption.** A play on words: money is consumed, Argurion (the nymph) is attacked by a wasting disease.

4. 4. 16 **epitaphs.** The quarto has 'Epithites,' which, of course, Moria means. In 2. 4. 15–7, Jonson describes her as 'like one of your ignorant *Poetasters* of the time, who when they have got acquainted with a strange word, never rest till they have wroong it in'; this she does, particularly in her speeches in 4. 1. 126–33 and 4. 2. 37–48, though her misuse is not consistent enough to prevent Whalley and Gifford from offering an emendation for at least one of her malapropisms (cf. *Wks.* 2. 282, note). As Cunningham points out, a similar use of *epitaph* for *epithet* is put into the mouth of the cobbler,

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Juniper, in the *C. is Altered*. Cunningham believes Sheridan is indebted to Jonson for Mrs. Malaprop's 'nice derangement of epitaphs' (*Rivals* 3. 3, p. 41, *Camelot Series*).

4. 5. 22 **shee is the extraction of a dozen of Puritans.** Not a very serious reflection on the Puritans when we consider that it is Arete who is thus stigmatized; in *Bar. Fair*, in the *Alchem.*, and in the *Sad Shep.*, they receive as rough treatment as the courtiers do here.

4. 5. 24 **I cannot away with her.** 'I cannot endure her.'—G. So in *Poetaster* 3. 1, p. 434: 'Do not bring your eating player with you there; I cannot away with him.'

4. 5. 38 **infanted, with pleasant trauaile——.** With this phrase Jonson is poking fun at the poetaster John Southern; it is part of a line of verse from his *Musyque of the Beautie of his Mistress Diana*. The whole line runs: 'And of an ingenious invention, infanted' etc. This identical line is quoted by Puttenham in his *Arte of English Poesie* (Arber, pp. 259–60), in order to illustrate Southern's ridiculous use of gallicized words.

Southern was born in England. 'He seems to have been educated in France, whence he returned to his native country to follow the profession of a musician. ... Southern's lack of literary power, his impudent thefts from Ronsard, and his gallicised vocabulary exposed him to much ridicule' (*DNB.*). His volume of verse mentioned above was published in 1584; only two copies are known, and it has never been reprinted.

4. 5. 96 **hold his publique Act, by open challenge,** etc. Jonson makes this contest of courtship do double duty, in ridiculing the elaborate rules of fencing and dueling, and the extravagance of courtly etiquette not less elaborate. The terms *bare Accost*, *bitter Regard*, etc., remind one at once of Touchstone's *Retort Courteous*, *Quip Modest*, and *Reply Churlish*, which were used when quarreling 'in print, by the book' (*As You Like It* 5. 4. 71 ff.). Jonson may have in mind Vincentio Saviolo's *Practise in two books, the first intreating of the use of the Rapier and Dagger, the second of Honor and Honorable quarrels*, London, 1595, the only original English treatise on

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the art of fence in the 16th century. To the Italian, French, and Spanish masters of the profession, the Englishmen seemed at this time perfect barbarians in the use of their rapier, and Saviolo frankly came over to instruct them. He soon became popular with the nobility, but the sturdy Englishman of the middle class looked on him with suspicion or held him in contempt. It is the man created by Saviolo's style of instruction that Shakespeare ridicules in *Rom. and Jul.* 2. 4. 20–7: 'O, he is the courageous captain of complements. He fights as you sing prick song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause: ah, the immortal passado! the punto reverso! the hai!' This was not the art to which Jonson had recourse when, in the face of two armies, 'he had killed an enemy and taken *opima spolia* from him,' or, 'being appealed to the fields,... had killed his adversarie [Gabriel Spenser], which had hurt him in the arme, and whose sword was 10 inches longer than his.' (*Conversations, Wks.* 9. 388). Indeed, he must have had a warm sympathy for George Silver's *Paradoxe of Defence* (1599), a bitter attack on the popular Italian and his methods; this wide-spread opposition is shown by the following selection from Silver's works (quoted by Castle, *Schools and Masters of Fence*, p. 89): 'We, like degenerate sonnes, have forsaken our forefathers vertues with their weapons, and have lusted like men sicke of a strange ague after the strange vices of Italian, French and Spanish fencers, little remembering that their apish toyes could not free Rome from Brennus' sack, nor France from Henrie the fifth his conquest.' For definite expressions of Jonson's feeling, see the *Alchem.* (4. 1. p. 124), where he makes Subtile profess his ability to teach 'both the grammar, and logic, and rhetoric of quarreling,' and *Every Man In* (4. 5, p. 115), where Bobadill reels off a list of dueling terms, all of which significantly bear Italian names: *punto reverso, stoccata*, etc., and especially *An Epigram To William, Earle of Newcastle, on his fencing, Wks.*, 9. 15–6, a poem of unusual passion:

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They talk of Fencing, and the use of arms,
The art of urging and avoiding harms,
The noble science, and the mastering skill
Of making just approaches how to kill;
To hit in angles, and to clash with time:
As all defence or offence were a chime!
I hate such measured, give me mettled, fire,
That trembles in the blaze, but then mounts higher!
A quick and dazzling motion; when a pair
Of bodies meet like rarified air!
Their weapons darted with that flame and force,
As they out-did the lightning in the course;
This were a spectacle, a sight to draw
Wonder to valour!

4. 5. 125 **by this feather.** As he speaks these words, he probably points to a feather in his hat, a new feature in the dress of a gallant. This article of dress is humorously described in Father Hubburd's Tales (Dyce's *Middleton* 5. 566): 'His head was dressed up in white feathers like a shuttlecock, which agreed so well with his brain, being nothing but cork, that two of the biggest of the guard might very easily have tossed him with battledores, and made good sport with him in his majesty's great hall.'

4. 5. 137 **vp in pantofles.** *Pantofle* was applied especially to the high-heeled chopins (described in the note on 2. 2. 59).

4. 5. 140 **I will haue a canzonet made, with nothing in it, but sirrah.** Cf. 2. 1. 22 and 2. 3. 76–7.

4. 5. 146 **without you had preuented the Fountayne.** I. e., unless you had forestalled the draughts from the Fountain of Self-Love.

ACT V

5. 1. 12 **No man is, presently, made bad, with ill.** 'Nemo repente venit turpissimus.'—G. Juvenal, *Sat.* 2. 83.

5. 1. 31 **true nobilitie, call'd vertue.** 'Nobilitas sola est atque unica virtus.'—G. Juvenal, *Sat.* 8. 20.

5. 1. 38–9 **Whom equall Iove hath lou'd, and Phœbvs form'd**
Of better mettall, and in better mould.

Gifford shows Jonson's indebtedness to Virgil and Juvenal, respectively, for these lines.

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Pauci, quos æquus amavit
Jupiter.
Æn. 6. 129–30.
Quibus arte benigna
Et meliore luto finxit præcordia Titan.
Sat. 14. 34–5.

5. 2. 4 **Feare me not, I warrant you, sir.** 'It should be observed that this strange petulance and forwardness in the once sheepish and timid Asotus, is the effect of the waters of the fountain of Self-Love.'—W.

5. 2. 20 **now it is the part of euery obsequious seruant, to be sure to haue daily about him copie, and varietie of colours.** 'The gallants of the court (and perhaps of the city) carried about with them different colored ribands, that they might be prepared to place in their hats, or on their arms, the color in which their respective mistresses dressed for the day.'—G. Very little is known of the custom except what can be gleaned from chance allusions. Gifford quotes Marmion, *Antiquary* 2. 1 (Dodsley's *O. Pl.* 13. 441), where Aurelio bitterly reproaches his mistress for scorning him after he has executed all her 'follies,' and even been so simple as to wear her 'foolish colors.' Shakespeare mentions the practice once, *L. L. L.* 3. 1. 190. Sidney (*Astrophel and Stella* LIV) classes the practice among those foolish outward signs of devotion which court-ladies considered indispensable:

Because I breathe not love to ev'ry one,
Nor do not use set colours for to wear;
Nor nourish special locks of vowed hair;
Nor give each speech a full point of a groan;
The courtly nymphs, acquainted with the moan
Of them, who, in their lips, Love's standard bear;
What he? say they of me, now dare I swear,
He cannot love: no, no; let him alone.

5. 3. 6 **Cit. By your leaue,** etc. The citizen and his wife, who here make their only appearance, are evidently counterparts of Deliro and Fallace in *Every Man Out.* This scene does not appear in the quarto; it is extremely odd that Jonson should have cared to summon these two characters back to life,

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especially considering the insignificant part they play. Their names do not even appear among the *dramatis personæ*.

5. 3. 77 **wee would thinke foule scorne.** I. e., we would despise them utterly; a common expression in the 16th century; *foule* merely intensifies scorn.—*NED.*

5. 3. 90–111 'This bill is a parody on one of the licenses formerly granted by *masters* of defence to their pupils, when they were supposed to be properly qualified for taking either of their three degrees in the fencing-school, viz., a *master's*, a *provost's*, or a *scholar's*: indeed, the whole of this scene is a burlesque imitation of those public trials of skill in the "noble science of defence."'—G.

5. 3. 91 **from the white sattin reueller,** etc. The phrase in parenthesis becomes more intelligible if we read it as though it followed *courtship* directly, instead of *presents*. The meaning then becomes: Be it known to all courtiers and revelers, from those who dress in white satin to such as wear cloth of tissue and a poniard, etc.

5. 3. 92 **Vlysses-Polytropvs-Amorphvs.** Alluding to Amorphus' travels; *polytropus* (πολύτροπος) is the epithet of Ulysses in the *Odyssey*: *much traveled, much-wandering*; see *Od.* 1. 1. 10, 330.

5. 3. 94 **Acolastvs-Polypragmon-Asotvs.** In other words, Asotus, the meddlesome prodigal. Ἀχόλαστος is properly *licentious*, but Cockeram (1612) defines *Acolasticke* as *a prodigall person* (*NED.*), which is evidently the meaning here. Πολυπράγμων: officious, a busybody.

5. 3. 106 **bare Accost,** etc. Suggestive of 'the personified graces of manner' found frequently in court-of-love poetry, as *Bel Acueil, Dous Regard, Dous Parler*, etc.; cf. Baskervill, *Eng. Elements in Jonson's Early Comedy*, p. 231.

two Wall-eyes, in a face forced. Apparently the *bare Accost* deserved no more than a stare from the lady. Shakespeare has *wall-eyed* twice, in this sense; cf. *K. John* 4. 3. 48–50:

> the vilest stroke,
> That ever wall-eyed wrath or staring rage
> Presented to the tears of soft remorse.

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5. 3. 108 **a Fanne waning.** A definite mark of favor, according to the standard of Elizabethan gallants; in Marmion, *Antiquary* 2. 1 (Dodsley's *O. Pl.* 13. 442), Lucretia thus addresses her lover:

> And then, because I am familiar,
> And deign out of my nobleness and bounty
> To grace your weak endeavours with the title
> Of courtesy, to wave my fan at you,
> Or let you kiss my hand, must we straight marry?

5. 3. 110 **Banquet.** It consisted of kisses; see 5. 4. 543 ff., and note on 5. 4. 538.

5. 3. 118 **Victus, victa,** etc. Asotus' blustering way of declaring that every one and everything have been conquered.

5. 3. 121 **Take your state, vp, to the wall: And, ladie, may we implore you to stand forth.** Gifford inserts, after *ladie*, the following stage direction: *leading Moria to the state.* He evidently assumes that the lady who was being courted occupied a chair of state. It is likely, however, that she stood during the contest, to judge from our passage above, as well as one in 5. 4. 281: 'Please the well-grac'd *Philautia* to relieve the lady *sentinell*; shee hath stood long.' In 5. 4. 104, Amorphus asks Moria if he may *re-instate* her, which at first sight might seem to mean *reseat* her, but which, no doubt, implies no more than *lead back to her position. State* in the passage under consideration may mean merely *position*; it is not unlikely, however, that the contestants occupied special seats till the match began. See 5. 4. 64, where Amorphus asks Mercury to 'use the state, ordain'd for the opponent.'

5. 3. 123 **as first terme, or bound to our courtship.** Jonson means by *term* here, evidently, *an object* to be courted, a figure-head, as it were; this meaning is derived from the old sense, a figure of Terminus, the god of boundaries. Jonson uses the word again in *Chloridia* (*Wks.* 8. 101), with the sense of *figure, statue.*

5. 3. 136 **'tis too dutch. He reeles too much.** The rivalry between the English and Dutch during the 17th century gave rise in England to the use of *Dutch* with various opprobrious senses, especially as here, with the implication of unsteadiness

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from excessive drinking. Cf. Nashe, *Pierce Penilesse*, *Wks.* 1. 207: 'As their Countrey is overflowen with water, so are their heads alwaies over-flowen with wine, and in their bellies they have standing quag-mires and bogs of English beere.'

5. 4. 15 **so he may haue faire play.** 'So is used with the future and the subjunctive to denote "provided that."'—Abbott, § 133. Another instance, 1. 5. 48.

5. 4. 20 **complementaries.** 'Complementaries were masters of defence, such as Caranza, etc., who published elaborate works on the *compliments* and ceremonies of duelling.'—G. *NED.* (referring to this passage) wrongly defines the word 'a master of accomplishments.'

5. 4. 34 **euen standing, carries meat in the mouth.** I. e., furnishes entertainment, without any effort on his part; in other words, it is amusing just to look at him. The phrase usually means: *to bring in money, to furnish profit*; thus in Greene, *Disput. Conny-catchers* 10. 269: 'The oldest lecher was as welcom as the youngest lover, as he broght meate in his mouth.' *NED.* says the expression was perhaps originally used in regard to a hawk.

5. 4. 40 **by this elixi'r, or meere magazine of man.** I. e., the court, which either transforms men into courtiers, or serves as a storehouse for those already such.

5. 4. 44 **This holds vp the arras.** The usual duty of a courtier; cf. Marston, *What You Will* 4. 1. 37–40 (p. 389): 'He is a fine courtier, flatters admirable, kisses "fair madam," smells surpassing sweet; wears and holds up the arras, supports the tapestry, when I pass into the presence, very gracefully.'

5. 4. 52 **their beauties maintaine their painters,** etc. Ladies' painting was a favorite object of satire. Stubbes (*Anatomy of Abuses*, p. 64) expresses himself characteristically: 'Thinkest thou that thou canst make thy self fairer then God, who made us all? These must needes be their intentions, or els they would never go about to coulour their faces with such sibber-sawces. And these being their intentions, what can derogate more from the maiestie of God in his creation? For in this dooing, they plainly convince the Lord of untrueth in

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his word, who saith he made man glorious, after his owne likenes, and fayrest of all other terrestiall Creatures.' He has much more in the same vein. Marston, in his *Scourge of Villanie* (3. 350–1), devotes a few lines to painting:

> Her mask so hinders me,
> I cannot see her beauty's deity.
> Now that is off, she is so vizarded,
> So steep'd in lemon's juice, so surphulèd,
> I cannot see her face. Under one hood
> Two faces; but I never understood
> Or saw one face under two hoods till now:
> 'Tis the right resemblance of old Janus' brow.

Sir John Davies has an epigram on the practice, *In Dacum* 15:

> Dacus, with some good color and pretence,
> Terms his love's beauty 'silent eloquence';
> For she doth lay more colors on her face
> Than ever Tully us'd his speech to grace.

5. 4. 55 **I desire to deserue before 'hem.** I. e., be deemed worthy as a contestant by them, so that he may have the opportunity to humble such disgraceful fops.

5. 4. 57 **howsoeuer we neglect him.** I. e., Crites.

5. 4. 78 **our disgrace.** I. e., our disgracing of Crites.

5. 4. 99 **the carpe ha's no tongue.** *Carpe* may be a slang epithet of the day, though it is not so recorded by *NED.*, or the notion of dumbness in fishes was perhaps more prevalent then than it is with us; Jonson expresses it in the *Hue and Cry after Cupid* (*Wks.* 7. 97):

> Last, in the Fishes' place, sits he doth say,
> In married joys, all should be dumb as they.

Cf. also the common German expression: *stumm wie ein Fisch.* Cunningham quotes Izaac Walton, *Complete Angler* (London, 1875), p. 144: 'Gesner says, carps have no tongue like other fish, but a piece of fleshlike fish in their mouth like to a tongue.' Perhaps this fact was known to Jonson; if so, it would be like him to take pleasure in exhibiting this bit of knowledge by using *carp* instead of the generic term *fish.*

5. 4. 116 **I haue seene the lyons.** 'The dens of the Tower

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were great attractions for many generations of Londoners as the one place in London where such fearsome beasts as live lions could be seen.'—Boulton, *Amusements of Old London* 2. 55. Stow (*Survey of London*, p. 76) thus sketches the history of the first English 'zoo': 'But now for the Lion Tower and lions in England, the original, as I have read, was thus. Henry I. built his manor of Woodstock, with a park, which he walled about with stone, seven miles in compass, destroying for the same divers villages, churches, and chapels; and this was the first park in England. He placed therein, besides great store of deer, divers strange beasts to be kept and nourished, such as were brought to him from far countries, as lions, leopards, lynxes, porpentines, and such other. More, I read that in the year 1235, Frederick the emperor sent to Henry III. three leopards, in token of his regal shield of arms, wherein three leopards were pictured; since the which time those lions and others have been kept in a part of this bulwark [the Tower], now called the Lion Tower, and their keepers there lodged.' Jonson refers to the Tower lions in the *Masque of Augurs* (*Wks.* 7. 409):

> *Notch.* I have seen the lions ere now, and he that hath seen them may see the king.
> *Slug.* I think he may: but have a care you go not too nigh, neighbour Notch, lest you chance to have a tally made on your pate, and be clawed with a cudgel; there is as much danger going too near the king, as the lions.

5. 4. 122 **that blacke deuill there.** See note on Induct. 95.

5. 4. 145 **vouchsafe the tenure of this ensigne.** It appears from this that the lady who was being courted held in her hand a banner of some sort while the contest was in progress.

5. 4. 151 **Fore-top.** See note on 3. 4. 13.

5. 4. 156 **french curteau.** Perhaps a purposely false rendering of the French *courtauld*, a small spirited horse. The *nose slit* is probably a humorous extension of the idea involved in the curtal's docked tail and cropped ears.

5. 4. 162 **solemne band-string.** The cords which fastened the 17th century ruff or collar were called *band-strings*; they

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were often ornamented or supplied with tassels. I do not know the significance of this expression.

5. 4. 164 **a face like a stab'd Lvcrece.** Gifford says: 'Perhaps the poet alludes to Purfoote the printer's sign of Lucretia, in St. Paul's church-yard. This lady, with the dagger at her breast, and a ridiculous expression of agony in her face, formed a vignette to most of his books.' In view of the popularity of Shakespeare's poem (1594) and the general knowledge of the historical incident, no such explanation is necessary.

5. 4. 171 **horse-start out o' the browne studie.** Possibly a rude and sudden advance.

5. 4. 172 **bird-ey'd stroke.** *Bird-eyed* occurs in *Volp.* 3. 2, p. 231, where the meaning seems to be nearsighted; perhaps we have the same sense here.

5. 4. 184 **partiall.** 'Used for *impartial*; so at least it seems, . . . unless the speaker, Hedon, was intended to make a blunder.'—Nares. Halliwell comes to the same conclusion. But it is perfectly intelligible as it stands: We must prefer the Monsieur, we must be partial (i. e., favorable) to him, and grant him the victory, because he has so far surpassed our own champion.

5. 4. 239 **the oblique leere, or the Ianus.** Janus, the door-keeper of heaven, was usually represented as facing both forward and backward.

5. 4. 250 **Signora.** etc. In modern Italian this might be (following suggestions made by Professor Kenneth McKenzie, of Yale University): Signora, ho tanto obbligo per lo favore ricevuto da lei, che veramente desidero con tutto il cuore a [di] remunerarla in parte; e sicuratevi, signora mia cara, che io sarò sempre pronto a servirla ed onorarla. Bascio (Bacio) le mani de vo' signoria. Twice (*sicuratevi* and *vo'*) the 2d person is used for the courteous 3d person elsewhere employed. Professor McKenzie takes *ye* to be the English *the*, but, as there is no other English word in the passage, I follow rather the suggestion of Professor Cook, and read *lo* (possibly *il*) for *le*, for which I assume *ye* to be a misprint. Professor McKenzie translates the whole as follows: 'Madame, I am so greatly obliged [lit. have so great obligation] for the favor received

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from you, that truly I desire with all my heart to reward you in part; and be assured, my dear lady, that I shall always be ready to serve you and honor you. I kiss your ladyship's hands.'

5. 4. 258–9 **As buckets are put downe into a well; Or as a schoole-boy.———**

From John Davies' epigram, *In Heywodum* 24:

> Heywood, that did in epigrams excel,
> Is now put down since my light Muse arose;
> As buckets are put down into a well,
> Or as a schoolboy putteth down his hose.

This epigram was much appreciated to judge from contemporary mention of it; cf. Bastard (*Chrestoleros*, 1598, Bk. 2, Ep. 15):

> *Heywood* goes downe saith *Davie*, sikerly,
> And downe he goes, I can it not deny.
> But were I happy, did not fortune frowne.
> Were I in heart, I would sing *Davy* downe.

Also Bk. 3, Ep. 3. 5–8:

> The goate doth hunt the grasse: the wolfe the goat.
> The lyon hunts the wolfe, by proofe we see.
> *Heywood* sang others downe, but thy sweete note
> Davis, hath sang him downe, and I would thee.

Bullen, in his edition of Marlowe (Boston, 1885, 3. 231), calls attention to other allusions to Davies' epigram, one by Sir John Harington in his *Metamorphosis of Ajax*, 1596, and another by Freeman in *Rubbe and a Great Cast* (Pt. 2, Ep. 100).

5. 4. 266 **Madamoyselle,** etc. Assuming that *qui* and *di* are misprints for *que* and *de*, the idiomatic incorrectness of such a phrase as *Ie voudroy que pouuoy monstrer* shows either that Jonson had never mastered French, or that he intended Mercury to misuse the language.

5. 4. 317 **You would wish your selfe all nose, for the loue ont.** Gifford wrongly supposes this line to have been suggested to Jonson by Martial; it is from Catullus 13. 13–4:

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Quod tu cum olfacies, Deos rogabis,
Totum ut te faciant, Fabulle, nasum.

5. 4. 320 **titillation.** The usual meaning of *titillation* is *an itching, tingling sensation*, but Jonson uses it here and elsewhere with the sense of odor; cf. *Alchem.* 4. 2, pp. 130–1: 'your Spanish beard Is the best cut, . . . Your Spanish titillation in a glove The best perfume.'

5. 4. 327 **muske, ciuet, amber,** etc. A few pages of Pliny's *Natural History* probably furnished Jonson with the chief part of this imposing catalogue of odors. Jonson mistakes the gender of *aspalathus*, making it neuter instead of masculine, an error due, no doubt, to his having seen the word in the dat. or acc. sing. (as in *Nat. Hist.* 6. 7), cases which do not determine the gender between masculine and neuter.

5. 4. 345 **it is one speciall argument to me,** etc. I suspect Jonson's notion was that expressed by Phantastes in *Lingua* 4. 3 (Dodsley's *O. Pl.* 9. 420): 'For none can wear civet, but they are suspected of a proper bad scent; whence the proverb springs, He smelleth best, that doth of nothing smell.' Perhaps Jonson has Martial 2. 12 in mind:

Hoc mihi suspectum est, quod oles bene, Posthume, semper:
Posthume, non bene olet, qui bene semper olet.

5. 4. 360 **when a satten is cut vpon six taffatues.** Slits were cut in an outer garment so that one of a different color beneath might show through; the outer garment was generally of coarse cloth, the inner of silk or satin. Cf. Butler, *Hudibras* (Aldine ed., 1893) 1. 5:

'Twas English cut on Greek and Latin,
Like fustian heretofore on satin.

Taffeta in Jonson's day was a glossy silk cloth; satin cut on six layers of silk would have been an unheard of extravagance.

5. 4. 380 **these impostors would not bee hang'd?** I. e., do you mean to tell me they ought not to be hanged? See note on 4. 3. 204.

5. 4. 386 **bolognian ribbands.** Ribbons were just coming into vogue at this time; perhaps it is well that Jonson did not

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live to see the development of this fashion as described by Evelyn, *Tyrannus; or the Mode*, 1661 (quoted by Planché, *Cyclo. of Costume* 1. 417): 'It was a fine silken thing which I espied walking th' other day through Westminster Hall, that had as much ribbon about him as would have plundered six shops and set up twenty country pedlars. All his body was drest like a May-pole or a Tom o' Bedlam's cap. A frigat newly rigg'd kept not half such a clatter in a storme as this puppet's streamers did when the wind was in his shrouds; the motion was wonderful to behold, and the well-chosen colours were red, orange, and blew, of well gum'd satin, which argued a happy fancy.'

5. 4. 390 **deuant.** Gifford suggests *foretop*; Cunningham, *beard*; *deuant* (French *devant*, before) means merely *front*. This was doubtless spoken with a gesture which indicated the part of the face or dress which was to be perfumed.

May it ascend, like solemne sacrifice, into the nostrils of the Queen of Loue. The arbitress at a Court of Love was sometimes called the Queen of Love. Certain elements of Jonson's portrayal of the courting-contest suggest that the old mediæval Court of Love was in his mind. For example, the exclusion of Mistress Downfall's husband, the keeping of the door by Morphides, and the presence of the guardian Moria, vaguely suggest that institution. See Robert Bell's essay on the Courts of Love in his ed. of *Chaucer* (1878) 4. 260–79; W. A. Neilson, *Origins and Sources of the Court of Love*; and C. R. Baskervill, *English Elements in Jonson's Early Comedy*, pp. 219–34, where the subject is exhaustively discussed.

5. 4. 403 **their first sent, true spanish.** See note on 5. 4. 320.

5. 4. 409 **diapasme.** See Glossary, and note on 5. 4. 416.

5. 4. 416 **chaine of pomander.** Aromatic substances were moulded into a ball which was carried in a bag or small box, or suspended from the neck or wrist by a chain; in *Lingua* 4. 3 (Dodsley's *O. Pl.* 9. 419), a receipt for its manufacture is given: '*1st Boy*. Your only way to make a good pomander is this:—Take an ounce of the purest garden mould, cleansed and steeped seven days in change of motherless rosewater;

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then take the best ladanum, benzoine, both storaxes, ambergris, civet and musk: incorporate them together, and work them into what form you please. This, if your breath be not too valiant, will make you smell as sweet as my lady's dog.'

5. 4. 419 **kept in an onyx.** Onyx was much used by the ancients for making small vases and cups in which precious ointment was kept; Jonson may have a similar thought here.

5. 4. 428 **Excellent.** Hedon, Anaides, and Asotus are all ravished at the sight of Mercury beating the barber.

5. 4. 442 **a breath like a panther.** Cf. *Volp.* 3. 6, p. 250:

> Spirit of roses, and of violets,
> The milk of unicorns, and panthers' breath.

The sweetness of the panther's breath was a very old idea. The first mention of it is by Aristotle (*De Animalibus Historiæ*, Bk. 9, chap. 6): 'It has been observed that wild beasts are delighted by the pleasant odor of the panther.' It was often referred to in the bestiaries of the Middle Ages; see Lauchert, *Geschichte des Physiologus* (Strassburg, 1889), p. 19; on p. 201 a mediæval explanation of this sweetness of breath is furnished: 'Dem Panther folgen hier die Tiere deshalb nach, weil sein süsser Atem die Kraft hat, kranke Tiere zu heilen; dieser süsse Geruch kommt aber daher, weil der Panther sich nur von den reinsten Wurzeln nährt.' The idea was a favorite with the Elizabethans; cf. Nashe, *Attack on Stubbes*, p. 40* (in Furnivall's ed. of *Stubbes' Anatomy of Abuses*): 'The Panther smelleth sweetelie, but onely to brute beastes, which shee draweth unto her to theyr destruction.'

5. 4. 448 **Hee do's light all his torches at your eyes,** etc. The same thought appears again in *A Challenge at Tilt*, *Wks.* 7. 214: '2 Cupid:—had I not lighted my torches in her eyes, planted my mother's roses in her cheeks; were not her eyebrows bent to the fashion of my bow, and her looks ready to be loosed thence, like my shafts?'

5. 4. 453 **no head, nor foot.** That is, no limit.

5. 4. 469 **Your frenchified foole is your onely foole.** As Amorphus makes this remark, he leans over Mercury's

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shoulder, and turns defeat into victory by giving him the *bitter Bob*, described in 5. 2. 65 ff.

5. 4. 472 **Buzze.** 'An interjection, or rather a sibilant sound to command silence.'—Schmidt, *Shak.-Lex.*; cf. *Hamlet* 2. 2. 411–3:

> *Pol.* The actors are come hither, my lord.
> *Ham.* Buz, buz!
> *Pol.* Upon mine honour,—

5. 4. 478 **Reuerse.** See 5. 2. 66.

5. 4. 493 **Your Monsieur is crest-falne. . . . So are most of 'hem once a yeere.** This is, probably, a punning reference to the falling out of the hair caused by the 'French disease.'

5. 4. 495 **the gentle dor.** For 'your *gentile dor, in colours*, see 5. 2. 18 ff.

5. 4. 538 **the Banquet is ours.** Neilson (*Origins and Sources of the Court of Love*, p. 68) thus describes a banquet from Jean de Condé's *La Nesse des Oisiaus*: 'The courses consisted of glances, smiles, and the like, and a great chalice was handed round, the contents of which only increased thirst. . . . Then the servants brought in a course to appease the fever of love,—embraces and kisses, of which many had their fill.'

5. 4. 544 **kisses as close as a cockle.** Cunningham notes Jonson's fondness for the expression; it is found in *Alchem.* 3. 2, p. 99, and in *Masque of Hymen* 7. 68. As Gifford points out, it is from the *Epithalamium* of Gallienus (P. Burmann, *Anthologia Veterum Latinorum Epigrammatum et Poëmatum*, Amsterdam, 1759, 1. 684):

> Ite agite, o juvenes: et desudate medullis
> Omnibus inter vos, non murmura vestra columbæ,
> Brachia non hederæ, non vincant oscula conchæ.

Cf. Thomas: 'Das Epithalamium des Gallienus,' *Sitz. K. Bayer. Akad.*, 1863, 2. 41–3.

5. 4. 545 **till our very soules mixe.** So in *Masque of Hymen* 7. 67:

> Now you no fear controls,
> But lips may mingle souls.

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5. 4. 552 **seuen, or nine beggerly sciences.** The Seven Liberal Arts formed the curriculum of the universities at this time, a continuation of the *trivium* and *quadrivium* of the Middle Ages.

5. 4. 554 **fresh-men.** Novices, though the word was already in use with its modern meaning.

5. 4. 559 **sir Dagonet.** King Arthur's fool; 'King Arthur loved him passing well, and made him knight with his own hands. And at every tournament he began to make king Arthur to laugh.'—Mallory, *Morte Darthur*, Bk. 10, chap. 12. 'He was buffeted and knocked about a good deal, and is frequently alluded to by the dramatists of Shakespeare's time and later.'—*CD.*

5. 4. 572 **Who offers?** I. e., who begins?

5. 4. 575 **liberall skonce.** The 'seven or nine beggerly sciences' (the *liberal* arts of the mediæval universities) unfitted a man for courtship, in Anaides' opinion. See 5. 4. 552 ff., and note.

5. 4. 605–6 **When men disgraces share,** etc. Perhaps Jonson is giving us his own rendering of this proverb, which from classical times has been common to all nations; Wander (*Deutsches Sprichwörter-Lexikon*) quotes three Latin versions of it: 'Facile fertur quod omnibus commune est.' 'Levius communia tangunt.'—Claudianus, *Rapt. Pros.* 3. 197. 'Quæ mala cum multis patimur, leviora videntur.' Cf. also the Italian proverb: 'Chi ha un compagno nella disgrazia, e mezzo consolato.'

5. 4. 608 **Her beautie is all composde of theft,** etc. Small (*Stage-Quarrel*, p. 190) says: 'Every Petrarchan, from Petrarch himself down to the youth of to-day, has written similar things.' He quotes Lodge's thirty-third sonnet to *Phillis*, 1593, Lyly's well known lines in *Alexander and Campaspe* 3. 5. 128, 'in which Campaspe wins from Cupid all his beauties'; and *Willobie his Avisa*, Cant. 1.

5. 4. 624 **Kisse (like the fighting snakes),** etc. By *kissing Hermes' rod*, Crites means *yielding to his influence*, that is, exchanging fantastic humors for true wit and reason.

5. 4. 635–58 In this speech Jonson is clearly justifiyng his

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insertion of the courting-contest. He makes it plain that he is attacking the affectation and foppery of the court, not so much because of its inherent immorality as because it diverts from the nobler accomplishments of which he deems man worthy. See Introduction, pp. xli–xlii, where the matter is discussed.

5. 4. 656 **Gods high figures.** Cf. Gen. 1. 26: 'And God said, Let us make man in our image, after our likeness.'

5. 5. 9 **What though all concord's borne of contraries?** etc. From Plato, *Symposium*, 187 (tr. Jowett, *Dialogues* 1. 556–7): 'Any one who pays the least attention to the subject will also perceive that in music there is the same reconciliation of opposites. . . . Now there is an absurdity in saying that harmony is discord or is composed of elements which are still in a state of discord. . . . For harmony is a symphony, and symphony is an agreement; but an agreement of disagreements while they disagree there cannot be; you cannot harmonize that which disagrees.'

5. 5. 15 **For as Hermes wand,** etc. See 1. 1. 34, and note on 1. 1. 22.

5. 5. 18 **better light then Natures.** Love. Cf. *Love's Triumph through Callipolis*, *Wks.* 8. 90:

> So love emergent out of chaos brought
> The world to light!
> And gently moving on the waters, wrought
> All form to sight!

Jonson was very fond of this idea; he has used it elsewhere in *Love Freed from Folly*, *Wks.* 7. 186; *A Challenge at Tilt*, *Wks.* 7. 218; and *Masque of Beauty*, *Wks.* 7. 33, where he furnishes the following annotation: 'So is he feigned by Orpheus, to have appeared first of all the Gods; awakened by Clotho: and is therefore called Phanes, both by him, and Lactantius.' Φάνης in the Orphic system was a mystic divinity, representing the first principle of life.

5. 5. 22 **Whose scepter guides the flowing Ocean.** Cf. Lyly, *Endimion* 1. 1, p. 6: 'There is nothing thought more admirable, or commendable in the sea, then the ebbing and

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flowing; and shall the Moone, from whom the sea taketh this vertue, be accounted fickle for encreasing and decreasing?' See Introduction, p. lx.

5. 5. 59 **Phœbvs Apollo,** etc. Crites, who must now compose masques suited to Cynthia's dignity, implores inspiration from Apollo, patron of poetry, and from Mercury, the god whose chief characteristics were inventiveness and cunning.

5. 5. 65 **Cyllenian Mercvry,** etc. Mercury, the son of Zeus by the naiad Maia, was born upon Cyllene, a mountain in Arcadia. See note on 5. 5. 59.

5. 6. 1 In my opinion, Jonson never surpassed the lyric with which this scene opens. Taine says: 'The noble verses exchanged by the goddess and her companions raise the mind to the lofty regions of serene morality, whither the poet desires to carry us' (*Hist. of Eng. Lit.* 1. 291).

5. 6. 23 **Monthly, we spend our still-repaired shine,** etc. Cf. Lyly, *Endimion* 1. 1, p. 7: 'But thou to abate the pride of our affections, dost detract from thy perfections; thinking it sufficient, if once in a moneth wee enjoy a glimpse of thy majestie.' Also *ibid* 3. 4, p. 47: 'Is shee not alwayes *Cynthia*, yet seldome in the same bignesse; alwayes wavering in her waxing or wayning, that our bodies might the better be governed, our seasons the daylier give their increase.' See Introduction, p. lx.

5. 6. 33 **if that.** Probably an abbreviated form for *if so were that*; cf. Chaucer, *Pard. Tale*, 375: 'if so were that I myghte Have al this tresor to my self allone.' See Abbott, § 287.

5. 6. 47 **Else, noble Arete,** etc. Contrast this exalted picture of Elizabeth with the more candid one which Jonson gave Drummond (*Conversations, Wks.* 9. 395): 'Queen Elizabeth never saw her self after she became old in a true glass; they painted her, and sometymes would vermilion her nose.'

When the occasion demanded it, Jonson could laud the matron's lot quite as enthusiastically as he does virginity here. In *Barriers, Wks.* 7. 75, Truth says to Opinion:

> I challenge thee, and fit this time of love,
> With this position, which Truth comes to prove;

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That the most honour'd state of man and wife,
Doth far exceed the insociate virgin-life.

In the *Masque of Queens* Jonson speaks of Hypsicratea, the wife of Mithridates, 'as a notable precedent of marriage loyalty and love: virtues that might raise a mean person to equality with a queen; but a queen to the state and honour of a deity.'

5. 6. 56 **what we not discerne.** See note on 2. 1. 59.

5. 6. 67 **although the partie free.** For the omission of *is* (or *be*), see Abbott, § 403.

5. 6. 79 **Nothing which dutie.** 'This sentiment of humanity is from Shak. (*M. N. Dream*, 5. 1. 82–3):

For never anything can be amiss,
When simpleness and duty tender it.

Cynthia and Theseus are exactly in the same situation, both prepared to see a dramatic exhibition.'—W.

5. 6. 92 **Phœbvs.** See note on 5. 5. 59.

5. 7 – **Anteros.** 'In Greek mythology, a son of Aphrodite and Ares and brother of Eros. He was the god of unhappy love, the avenger of unrequited affection: the opposite of Eros.'—*CD*. Cupid explains, in 5. 7. 60–6, why he assumes this disguise. In his masque, *Love Restored*, *Wks*. 7. 205, Jonson refers to Anteros as 'Anti-cupid, the love of virtue'; in *A Challenge at Tilt*, *Wks*. 7. 213, Anteros again appears as a character, an account of his origin being put into the mouth of Hymen (219–20).

The two masques which follow represent Jonson's first effort at this species of dramatic writing, in which he was destined greatly to surpass all his predecessors. Not till Twelfth Night, 1605, was the first of his splendid series of court-masques presented, though the success of two entertainments written in honor of James' arrival at Althorp on his journey south in 1603, and to celebrate his progress through London in 1604, doubtless paved the way for his later successes at court. *Cyn. Rev.* partakes in parts so fully of the nature of the masque that the actual introduction of these entertainments here at

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the conclusion seems not inharmonious. For an excellent discussion of Jonson's masques, see *Cambridge Hist. of Eng. Lit.* 6. 370–98, and for the most comprehensive study of the English masque, Brotanek's *Die Englischen Maskenspiele.* See also Introduction, pp. lix–lx.

5. 7. 27 **citron colour.** Probably not symbolic; though in the garments of Euphantaste and Apheleia, who wear respectively a spangled and a pure white robe, the virtues for which they stand are suggested. In most of the court-masques Jonson is very careful to mention the colors which the various characters wear; but in doing this his aim seems not to be symbolic representation, but the attainment of a gorgeous, harmonious picture.

5. 7. 28 **Storge.** *Στοργή*, instinctive affection; it is generally used to designate the attachment which animals have for their young, or parents for their children, but Jonson applies it to instinctive self-love.

5. 7. 32 **deuice.** An emblematic design. The mention of Apheleia's silver shield below (57) shows that it was displayed upon the usual shield-shaped escutcheon, like the heraldic bearing of a family. The motto, which was inscribed on a scroll beneath the shield, regularly accompanied the design. Cf. *Pericles* 2. 2. 19–21:

> And the device he bears upon his shield
> Is a black Ethiope reaching at the sun;
> The word, 'Lux tua vita mihi.'

5. 7. 37 **Aglaia.** *Ἀγλαΐα*, splendor, beauty; the youngest of the Graces was called Aglaia.

5. 7. 40 **keepe societies together with faire familiaritie.** Jonson knew what this meant; cf. Beaumont's *Letter to Ben Jonson, Wks. of Beaumont and Fletcher* (ed. Dyce) 1. 1:

> What things have we seen
> Done at the Mermaid! heard words that have been
> So nimble, and so full of subtile flame,
> As if that every one from whence they came
> Had meant to put his whole wit in a jest
> And had resolved to live a fool the rest
> Of his dull life.

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We are wont to overlook this genial aspect of Jonson's character. See also *Conversations, Wks.* 9. 402–9, where Drummond records the jests with which Jonson must have spiced his weightier discourse.

5. 7. 48 **Mercuriall hat.** Mercury, as in 5. 5. 65, represents wit and invention.

5. 7. 56 **Her deuice is no deuice.** 'I. e., she bears a plain shield, without any emblem portrayed upon it.'—W.

5. 7. 61 **arbors of Cytheree.** See note on 2. 3. 160.

5. 8. 4 **What shape?** Evidently the figure of a goddess, adorned as described in the lines following, represented Cynthia in the masque, and was addressed by Cupid. The 'sea-girt rockes' on which the goddess stands must have been represented in some way, either by painted scenery or by some device such as was later used in the masques. A similar effect seems to have been produced for the *Masque of Blackness* (*Wks.* 7. 6): 'First for the scene, was drawn a landscape consisting of small woods, and here and there a void place filled with huntings; which falling, an artificial sea was seen to shoot forth, as if it flowed to the land, raised with waves which seemed to move, and in some places the billows to break, as imitating that orderly disorder which is common in nature.'

5. 8. 5–6 **lawrell leaues, . . . olive branches.** In the *King's Entertainment, Wks.* 6. 403, Monarchia Britannica is crowned with a wreath of laurel and palm, denoting 'victory and happiness,' and Polemius, who appears in the same entertainment, is 'crowned with laurel, implying strength and conquest.' The olive of peace was also necessary in order to do Elizabeth full justice.

5. 8. 18 **Loe, here the man,** etc. See Introduction, p. xxv.

Delia. I. e., Cynthia. She owed the name to the fact of her birth on the island of Delos.

5. 8. 23 **Phœbvs.** As leader of the muses; in the *Masque of Augurs* (*Wks.* 7. 420), Apollo is described as he

> That taught the muses all their harmony.

5. 8. 33 **gloomy multitude.** Jonson had a supreme contempt

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for the multitude. See Introduction, p. xxxi. In Jonson's estimation, it took more than clothes to exempt a man from the vulgar herd. In *Explorata, Wks.* 9. 155, he speaks of the false standards of literary judgment which the multitude possesses, and continues: 'Nor think this only to be true in the sordid multitude, but the neater sort of our gallants: for all are the multitude; only they differ in clothes, not in judgment or understanding.'

5. 8. 41 **thy beauties.** See note on 5. 6. 47.

5. 9. 2 **These foure brethren.** Jonson realizes that a court must be composed of gallants; here he presents us with types of the ideal courtier: Eucosmos (*decorous*), Eupathes (*enjoying good things*), Eutolmos (*courageous*), Eucolos (*good-natured*). By his introduction of Eupathes, he makes it clear that he does not object to dainty fare and costly garments, provided moderation and good sense accompany them. The idea that vices represent an excess of those qualities which existing in moderation are virtues, is, of course, Aristotelian; cf. *Nic.Ethics*, Bk. 2, chap. 8: 'Of those three dispositions or habits, of which that in the middle is only right, the extremes are contrary to, and at variance with, each other, and also with the virtue which lies between them. . . . Enough has been said to shew that virtue consists in mediocrity.'

5. 9. 3 **Evtaxia.** *Εὐταξία*, orderly behavior.

5. 10. 12 **They are the Nymphs must doe it.** Omission of the relative is very common; cf. Shak., *Meas. for Meas.* 2. 2. 33:

> I have a brother is condem'd to die.

See Abbott, § 244.

5. 10. 14 **would be tam'd.** *Require* to be tamed; see note on 4. 3. 204.

5. 10. 35 **antiperistasis.** See Introduction, pp. lxi–lxii.

5. 10. 74 **Ex vngue.** *Ex ungue leonem*—The lion may be known by his claw.

5. 10. 86 **Anteros.** See note on 5. 7—

5. 11. 9 ff. See Introduction, pp. xxix–xxxi.

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5. 11. 16 **comparing more Then he presum'd.** I. e., showing a greater lack of reverence and more audacity in comparing herself to a goddess than Actæon did in presuming to enter Cynthia's bower.

5. 11. 23 **To make religion of offending heauen.** I. e., scrupulously to avoid offending heaven (see Glossary); so in Jonson's *Entertainment at Theobalds* 6. 480:

> such Powers as you,
> Should make religion of offending fate,
> Whose dooms are just, and whose designs are true.

5. 11. 36 **tyre of shine.** Gifford supposes *tyre* here to mean 'the rays of light that usually circled the brows of Diana.'

5. 11. 43 **Honour hath store of spleene, but wanteth gall.** I. e., a just wrath (*indignitas, ira*), but without bitterness (*invidia, odium*). Jonson doubtless had the Latin words with their figurative meanings in mind.

5. 11. 76 **our brother.** Zeus was the father of both Cynthia and Mercury.

5. 11. 93 **we meane not a censorian taske.** Cynthia does not wish to spend time in arraigning and censuring the miscreants, but is anxious to have the business of cleansing the court quickly and decisively performed.

5. 11. 138 **Delia.** See note on 5. 8. 18.

5. 11. 144 **Niobes stone.** See 1. 2. 85, and note.

5. 11. 147 **And of a stone be called.** *Of*, used to denote transformation from a former state, in a sense at least analogous to the present one, is not adequately treated in the *New Eng. Dict.* Professor Cook, whom I asked for light on this usage, informed me that it is to be found in 'classical' English writers, since it comes from Greek and Latin, and furnished me the following illustrations: Sophocles, *Œd. Tyr.* 454: τυφλὸς γὰρ ἐκ δεδορκότος, 'A blind man, hew ho now hath sight'; Xenophon, *Cyr.* 3.1.17: ἐξ ἄφρονος σώφρων γενέσθαι, 'from being indiscreet, is become discreet'; Horace, *Od.* 3. 30. 12: 'ex humili potens'; *Epist.* 1. 7. 83; *Sat.* 2. 7. 54; *Ars Poet.* 143; Virgil, *Æn.* 10. 221; Ovid. *Met.* 2. 653; 10. 700; 15. 268. So Milton, *Tenure* (*Wks.*, Bohn, 2. 47): 'raised them

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to be high and rich of poor and base'; *Par. Lost* 4. 153; 9. 567, 712; 10. 720; 11. 56; 12. 167.

weeping Crosse. 'Penances were very commonly performed at wayside and other crosses, and, as they were attended with manifestations of contrition, hence arose the name of Weeping Crosses. The memory of this pious custom is preserved in an old English proverb: "The way to Heaven is by Weeping Cross." Another homely distich is:

> He that goeth out with often loss,
> At last comes home by Weeping Cross.'

—W. W. Seymour, *The Cross in Tradition, History, and Art* (New York, 1898), p. 328. The Elizabethan writers mention it often; cf. Heywood, *If you know not me*, Pt. 2, 1. 1, p. 267:

> Had you before the law foreseen the losse,
> You had not now come home by weeping-crosse.

Alfred Rimmer, *Ancient Stone Crosses of England* (London, 1875), p. 127, expresses the opinion that there was some connection between the public recognition of lamentation shown throughout the Old Testament and the weeping crosses of England.

5. 11. 149 **Trivia.** A name given to Diana, on account of her supposed protection of travelers and the roads on which they journeyed.

5. 11. 151 **not as Midas did,** etc. In order to wash himself free from the golden touch, the baneful gift of Silenus (Ovid, *Met.* 11. 85). According to the various classical versions of the story, it was the Pactolus in which Midas bathed, and which for ever afterwards was noted for the gold in its sands. Jonson, perhaps for the sake of his line, makes it the Tagus, doubtless justifying himself by the fact that the latter, like the Pactolus, was very famous for its golden sands; indeed, because of this quality which they possessed in common, the Tagus and Pactolus are often mentioned together; Juvenal, 14. 298–9: 'aurum, quod Tagus et rutila volvit Pactolus harena'; Claudianus, *In Rufinum* 1. 101–3: 'Non Tartessiacis illum satiarit arenis Tempestas pretiosa Tagi, non stagna

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rubentis aurea Pactoli'; Pliny, *Nat. Hist.* 33. 21: 'Aurum invenitur in nostro orbe . . . : fluminum ramentis, ut in Tago Hispaniæ, Pado Italiæ, Hebro Thraciæ, Pactolo Asiæ, Gange Indiæ.' Many other writers mention the gold of the Tagus: Catullus, Virgil, Ovid, Seneca, Martial, etc.

5. 11. 153 **Helicon.** See note on 1. 4. 6.

5. 11. 174 Cunningham points out the use Middleton has made of the Palinode in his *Trick to Catch the Old One* (5. 2, pp. 350–2):

> Henceforth for ever I defy
> The glances of a sinful eye,
> Waving of fans (which some suppose
> Tricks of fancy), treading of toes,
> Wringing of fingers, biting the lip,
> The wanton gait, th' alluring trip, . . .
> 'Pothecaries' drugs, surgeons' glisters;
> Stabbing of arms for a common mistress.

Dekker alludes to the Palinode three times in *Satiromastix*; on p. 194 Horace says to Asinus: 'Nay sirra the Palinode, which I meane to stitch to my Revels, shall be the best and ingenious piece that ever I swet for'; on p. 234 Horace is called a '*Palinodicall* rimester' by Tucca; and on p. 241 Sir Vaughan, the Welshman, declares that Horace 'shal make another Thalimum, or crosse-stickes, or some Polinod-dyes, with a fewe Nappy-grams in them that shall lift up haire.'

5. 11. 177 **loues, doues.** *Dove* as a term of endearment was common: cf. *M. N. Dream* 5. 1. 331–2:

> Asleep, my love?
> What, dead, my dove?

Loves and doves are merely other names for the *secret friends* and *sweet servants*, just mentioned.

5. 11. 180 **stabbing of armes.** See note on 4. 1. 212.

flap-dragons. Johnson defines *Flap-dragon* as 'a play in which they catch raisins out of burning brandy and, extinguishing them by closing the mouth, eat them. Gallants thus drank the healths of their mistresses.' Often a burning plum or candle-end was quaffed off with a glass of liquor; by such

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a health a gallant proved his courage as well as his devotion to his mistress. In *News from the New World* (*Wks.* 7. 343), the Second Herald declares that the moon contains no lovers 'that will hang themselves for love, or eat candles' ends, or drink to their mistresses' eyes, till their own bid them good night, as the sub-lunary lovers do.' Cf. also Marston's *Dutch Courtezan* (4. 1, pp. 69–70), where Tysefew thus protests to his lady love: 'Nay, look you; for my own part, if I have not as religiously vow'd my heart to you,—been drunk to your health, swallowed flap-dragons, . . . stabb'd arms, and done all the offices of protested gallantry for your sake.' In 2 *Hen. IV* 2. 4. 267, Poins' ability to drink candles' ends for flap-dragons is mentioned as a quality which endears him to Prince Henry.

healths. See note on 2. 2. 94.

5. 11. 181 **whiffes.** Only experts could employ the *whiffe* in taking their tobacco; cf. *Every Man Out* 3. 1, pp. 105–6, where Shift offers to take Sogliardo as his pupil, and 'bring him to the whiffe' in one fortnight.

5. 11. 183 **waning of tannes.** etc. See note on 5. 3. 108.

5. 11. 189 **perfum'd dogs,** etc. See note on 2. 1. 42. In our note on 5. 4. 416, we quote from *Lingua* a receipt for manufacturing a chain of pomander 'which will make you smell as sweet as my lady's dog.'

5. 11. 192 **bracelets of haire,** etc. Bracelets, like all other ornaments, had a peculiar popularity at this time; Donne in *The Relic* mentions a 'bracelet of bright hair,' the gift of his mistress. For shoe-ties, see note on 4. 3. 415; garters, note on 3. 4. 68; rings with posies, note on 2. 2. 66. See Roger Ascham's remarks on these and similar practices, in note on 3. 5. 1, and see Introduction, p. xlii.

5. 11. 198 **From squiring to tilt-yards, play-houses,** etc. That is, from escorting women to public places of amusement; for a similar use of *squire*, cf. Chaucer, *Prol. to Wife of Bath's Tale* 1. 305–6:

> And for he squiereth me bothe up and doun,
> Yet hastow caught a fals suspecioun.

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This prayer of Amorphus acquires more significance when it is remembered that reputable women did not attend the public playhouses in Elizabethan times. See, for example, Stubbes, *Anatomy of Abuses*, pp. 144–5.

5. 11. 204 **From belying ladies favours, noble-mens countenance.** I. e., from boasting falsely of having received marks of favor from ladies and patronage from noblemen. These were the vices of Fastidious Brisk, who 'cares not what lady's favour he belies, or great man's familiarity' (*Every Man Out*, Character of the Persons, p. 6).

EPILOGVE

17 **Stifly to stand on this,** etc. Jonson's good resolution immediately evaporates, for this is precisely what he does in the last line of the Epilogue. In the Prologue to *Poetaster* (p. 373) he makes what Gifford calls an awkward apology, and one that does little more than assume the very point in dispute:

> Here now, put case our author should, once more,
> Swear that his play were good; he doth implore,
> You would not argue him of arrogance.

The truth is, Jonson could not overcome his scorn of the popular judgment, which breaks out again and again; notice, for example, his remarks on an epithalamium which he includes in his *Masque of Hymen*, *Wks.* 7. 65: '[I] do heartily forgive their ignorance whom it chanceth not to please.' See also note on Induct. 181.

Ecce rubet quidam, etc., Mart. 6. 61.

The principall Comoedians

Nat. Field. Nathaniel Field was the only one of these six actors to become famous. In *Bar. Fair* 5. 3, p. 482, Jonson linked his name with that of Richard Burbage, the best actor of this period, and fifty years later Richard Flecknoe gave him similar praise. Jonson probably took a special pride in Field, in view of the fact that he had had a hand in his education (*Conversations*, *Wks.* 9. 379). He acted in *Poetaster*, *Epicœne*,

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and *Bar. Fair*, and his name also appears in the 1623 folio of Shakespeare. By 1612 he himself had taken to writing plays, bringing out in that year *A Woman is a Weathercock*. For an exhaustive account of his life, with full bibliographical sources, see *DNB*.

Ioh. Vnderwood. Underwood seems to have been an actor of considerable talent. In addition to taking many parts in the dramas of Beaumont and Fletcher, Webster, and others, he appears in Jonson's lists of actors appended to *Poetaster*, *Alchemist*, and *Catiline*. See Collier's sketch of his life, *Eng. Dram. Poetry* 3. 440–7.

Sal. Pavy. Salathiel Pavy also acted in *Poetaster*. At his death Jonson wrote an epitaph (*Wks.* 8. 221–2) from which we learn a fact or two of his life and character:

> Years he number'd scarce thirteen
> When fates turn'd cruel,
> Yet three fill'd zodiacs had he been
> The stage's jewel;
> And did act, what now we moan,
> Old men so duly,
> As, sooth, the Parcæ thought him one,
> He played so truly.

Tho. Day. He also appears as one of the chief actors in *Poetaster*.

Master of Revells. At first merely the organizer of amusements and merrymaking at court (Stow, *Survey of London*, p. 122), he later attained in the theatrical world practically the power of a dictator. 'At least so early as 1574, we find him empowered to examine every play that was to be played in any part of England. No play might be played or printed without his licence, and he had the power to alter, to forbid and even . . . to destroy, any play he found objectionable' (*Cambridge Hist. of Eng. Lit.* 6. 276). Jonson may have coveted the office (Dekker, *Satiromastix*, p. 231), but in vain.

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GLOSSARY

In preparing this glossary, the *New English Dictionary* and the *Century Dictionary* have been my chief resource, though Schmidt's *Shakespeare-Lexicon* has also furnished considerable aid; for other lexicons used, reference should be made to the Bibliography.

A dagger before a word or a definition indicates that the word or definition is obsolete; parallel lines, that a word has never been naturalized; an interrogation-mark, that the sense is doubtful.

A, *prep.* †On (cf. *now-a-days*). 2. 1. 46. A-nights. 4. 1. 148.

Abetter, *n.* Supporter, adherent (in good sense). 5. 4. 100.

Abide, *v. trans.* To await. *Arch.* 3. 5. 72.

Abrase, *ppl. a.* [⟨ L. *Abrasus.*] Rubbed smooth; clean, blank, 5. 7. 53.

Absolute, *a.* Free from all imperfection, perfect. 4. 3. 32.

†**Accommodate**, *ppl. a.* Suited, adapted, fitted. 5. 3. 59.

Accomplish, *v.* To make complete, furnish with what is wanting. 5. 3. 3.

Act, *n.* 1. Activity. 3. 4. 24.
2. A demonstration of proficiency. 4. 5. 97.

Addicted, *ppl. a.* †Attached, devoted. 4. 3. 41.

Adiection, *n.* Addition. 3. 5. 101.

Aduance, *v.* To put forward or display. *Rare.* 4. 5. 103; 5. 3. 88; 5. 4. 14.

Aduenture, *v.* To dare, run the risk. Induct. 137.

Adult'rate, *ppl. a.* Degraded, corrupted. Prologue 8.

Anchouie, *n.* [For *anchovy.*] A small fish of the Herring family. 2. 3. 109.

†**Affect**, *n.* Mood, feeling towards. 3. 3. 34.

Affect, *v.* 1. To have affection or liking for; to fancy. 1. 4. 37, 128. *Arch.* or ?*obs.*
†2. To seek or aspire (to do a thing). 2. 3. 138; 4. 5. 129.

Affectation, *n.* Artificial assumption. 5. 1. 6.

Affected, *ppl. a.* †1. Beloved. 4. 3. 306.
2. Applied, adapted. 4. 3. 330.

Affectioned, *ppl. a.* †Warmly disposed, devoted (servant, well-wisher, or the like). 5. 4. 221.

Afore, *conj. Arch.* and *dial.* Before. Induct. 36.

Aforehand, *adv. Arch.* In anticipation, in advance. *Arch.* and *dial.* Induct. 39.

Against, *prep.* 1. In anticipation of. 2. 1. 55.
2. In time for. 3. 1. 18.

Against, *conj.* In expectation of, and provision for, the time when. *Arch.* and *dial.* 3. 4. 56; 4. 5. 9.

Ambiguous, *a.* See note on 3. 5. 105.

Ambre, *n.* Ambergris, a secretion of the sperm-whale used in perfumery. 5. 4. 404.

Ambush, *n.* Disguise. 5. 11. 77.

‖**Amomum**, *n.* L. An aromatic plant. 5. 4. 329.

And, *conj.* If. Induct. 138; 4. 5. 70; 5. 4. 282.

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Anti-face, *n.* [Coined by Jonson?] Opposite sort of face. 2. 3. 30.

Antike, *a.* [Form of *antic.*] Grotesque, bizarre. 1. 5. 57.

Antiperistasis, *n.* L. *Arch.* Force of contrariness; resistance or reaction roused against any action. 5. 10. 33.

Antique, *a.* 5. 4. 263. See *Antike.*

Aped, *ppl. a.* ?Imitated (with the idea of *imitative*). 5. 2. 14.

Apprehend, *v.* [L. *adprehendere.*] †To take. 5. 3. 50.

Arras, *n.* Tapestry hangings used to drape the walls of apartments, so named from the town of Arras, where they were first manufactured. Induct. 157; 4. 1. 144; 5. 4. 44.

Arride, *v.* To please, gratify, delight. ?*Obs.* 3. 5. 83; 4. 3. 258.

Articulate, *a.* Phr. *articulate power*: Power of speech, 1. 2. 11.

As, *conj.* †With finite verb: That. 1. 2. 39; 1. 3. 42.

Aspalathum, *n.* L. [For *aspalathus.* See note on 5. 4. 327.] A fragrant African shrub.

Aspected, *ppl. a.* Phr. *every way aspected*: Exhibiting all sorts of aspects. 2. 3. 33.

Atturney, *n.* [Form of *attorney.*] †One appointed to act for another; an agent, deputy. Induct. 176; 5. 11. 186.

Auditorie, *n.* An assembly of hearers, an audience. Induct. 40.

Away, *adv.* = Get on *with*; tolerate. 4. 5. 24.

†**Babion,** *n.* A baboon; an ape; applied in contempt to persons. 1. 3. 5; 5. 2. 70. Babioun. 5. 4. 167.

Band, *n.* 'The neck-band or collar of a shirt, orig. used to make it fit closely round the neck, afterwards expanded ornamentally. Hence, in 16th and 17th centuries, a collar or ruff worn round the neck by man or woman.' *NED.* 1. 4. 109.

Barke, *n.* Exterior. *Arch.* 5. 4. 38.

Barre, *n.* A thick rod of iron or wood used in a trial of strength, the players contending which of them could throw it farthest. 1. 1. 44.

Baye, *n.* (Usually in *pl.*) Leaves or sprigs of the bay-tree, esp. as woven into a wreath to reward a conqueror or poet. Prologue 18.

Beare-ward, *n.* The keeper of a bear, who leads it about for public exhibition of its tricks. 2. 5, Beggars' Rime, 1.

Bee qualifie, *v. Rare.* To celebrate the qualities of. 4. 3. 16.

Belike, *adv.* Perhaps, possibly. 3. 5. 132.

Bely, *v.* [Form of *belie.*] To tell lies about; to misrepresent. 5. 11. 204.

Benefique, *a.* [Form of *benefic.*] Beneficent, benign. 5. 9. 47.

Beniamin, *n.* A shrub which yields an aromatic oil. 5. 4. 315.

Beshrew, *v.* 'Evil befall,' 'mischief take!' *Arch.* 2. 4. 6; 4. 3. 206.

Besso'gno, *n.* [For *besognio.*] (Term of contempt.) A needy beggar; a base worthless fellow. 5. 4. 176.

Bestow'd, *ppl. a.* ?Employed. 4. 2. 2.

Better-gather'd, *a.* ?More serious, staid. Induct. 141.

Beuer, *n.* A small repast between meals. Chiefly *dial.* 4. 5. 1.

Blackingman, *n.* ?A vendor of blacking. 2. 5, Beggars' Rime, 1.

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Blankett, *v.* To toss in a blanket (as a rough punishment). 8. 2. 8.

Blason, *n.* *Her.* A shield in heraldry, coat of arms. 2. 8. 165.

Blinde Doctor, *n.* ?Quack who professes to heal blindness. 2. 5, Beggars' Rime, 15.

Blond, *n.* A 'buck,' a 'fast' or foppish man, rake. 1. 5. 1.

Bob, *n.* †A 'rap' with the tongue; a bitter jest or jibe. 5. 2. 65; 5. 4. 477.

Bodkin, *n.* †Dagger, poniard. 5. 3. 92.

Boe-peepe, *n.* 'The act of looking out and then drawing back as if frightened, or with the purpose to frighten some other' (Johnson). 5. 4. 262.

†**Booke-holder**, *n.* The prompter at a theatre. Induct. 169.

Bound, *n.* †A landmark (indicating the limit of a territory). 5. 3. 123.

‖**Bouoli**, *n.* It. [For *bouolo.*] 'Any round snail.' *Florio.* 2. 3. 110.

Braue, *a.* Fine, splendid, beautiful. *Arch.* Dedication 1.

Braue, *n.* †A bravado, a swaggering fellow. 5. 4. 463.

Briefe, *n.* †*Music.* A short note. 4. 3. 334.

Bring, *v.* To cause to become, make to be. 2. 2. 72.

†**Broad-seale**, *v.* *Rare.* To seal with the broad seal; to sanction, authorize. 5. 6. 74.

†**Butt-schaft**, *n.* A blunt or unbarbed arrow used for shooting at a target. 5. 10. 17.

Buzze, *int.* See note on 5. 4. 472.

‖**Calamus odoratus**, *n.* L. An eastern aromatic plant. 5. 4. 328.

Call, *v.* See note on 1. 1. 30.

Canne, *n.* [Form of *can.*] A vessel for holding liquids. Phr. *burning of cannes*: 'Impressing the mark of legality with a hot iron on the wooden measures then in use.' Whal. 1. 4. 94.

Canzonet, *n.* A short song. 4. 5. 140.

Carkenet, *n.* [Form of *carcanet.*] *Arch.* An ornamental collar or necklace, usually of gold or set with jewels. Induct. 81. Carkanet. 4. 3. 413.

Carman, *n.* A carter. 2. 5, Beggars' Rime, 2.

Carroche, *n.* *Arch.* [Form of *caroche.*] The 17th c. name of a coach or chariot of a stately or luxurious kind. *Obs.* exc. *hist.* 4. 2. 40.

Carrie, *v.* †To bear up under, endure. 3. 2. 21.

Casheere, *v.* [Form of *cashier.*] To cast off, dismiss. 1. 5. 5; 4. 4. 40.

Casting-bottle, *n.* A bottle for sprinkling perfumed waters; a vinaigrette. 1. 1. 78.

Cate, *n.* [Aphetized form of *acate* ⟨ OF. *achat*, purchase.] †*pl.* Victuals, food. Induct. 109.

Caviare, *n.* The roe of the sturgeon and other large fish, pressed and salted, and eaten as a relish. 2. 3. 110.

Centaure, *n.* A fabulous creature with the head, trunk, and arms of a man, joined to the body and legs of a horse. 1. 3. 4.

Certaine, *n.* †Phr. *in good certaine*: In good truth. 2. 4. 88.

Certes, *adv.* *Arch.* Of a truth, certainly, assuredly. 1. 3. 43.

Challenge, *v.* To lay claim to, demand as a right. *Arch.* 5. 6. 31.

Charge, *n.* 1. Expense. 1. 4. 145.

2. Ward. 2. 4. 53.

Charme, *v.* To control, subdue. 1. 1. 52; 5. 5. 16.

Chartell, *n.* [Form of *cartel.*] A written challenge. 5. 4. 14, 140.

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Chollericke, *a.* Hot-tempered, passionate, fiery. 4. 1. 205.

Chymist, *n.* [Form of *chemist.*] ?Alchemist. 2. 5, Beggars' Rime, 17.

Cioppini (*plu.*; *sing.* **-o**), *n.* See note 2. 2. 59.

Citticisme, *n.* *Nonce use.* [For *citycism.*] City manners. 5. 4. 40.

Ciuet, *n.* A substance obtained from the African Civet-cat and used in perfumery. 5. 4. 327.

Ciuet-wit, *n.* A perfumed dandy. Induct. 209.

Cleare, *v.* †To fill with light; to brighten, illumine. 5. 7. 44. Cleere. 5. 6. 10.

Cleere, *a.* [Form of *clear.*] 1. Serene, cheerful. *Obs.* or *arch.* 2. 3. 178; 5. 7. 10.

2. Free (from fault or blemish). 1. 1. 102; 2. 4. 88.

†3. Bright, brilliant. 1. 1. 97.

†4. Beautiful, fair. 4. 2. 1.

Coate, *n.* †Profession, class, sort. 3. 1. 37.

Cockatrice, *n.* A prostitute. (Orig. 'a serpent, identified with the Basiliak, fabulously said to kill by its mere glance, and to be hatched from a cock's egg.' *NED.*) 2. 2. 102; 4. 4. 15; 5. 3. 23.

Colle, *n.* Fuss, ado. 4. 4. 2. Coyle. 5. 4. 339.

Colledge, *n.* [Form of *college.*] [〈 OF. *collége* 〈 L. *collegium*, persons united by the same office or calling.] A body of colleagues or companions. 2. 4. 93.

Comicall, *a.* †Comic. Title-page of folio.

Comming, *ppl. a.* [Form of *coming.*] Ready, eager, complaisant. 3. 4. 37.

Complement, *n.* †Observance of ceremony in social relations. 5. 9. 10.

Complementarie, *n.* Master of defence. See note on 5. 4. 20.

Composure, *n.* †The process of composing; composition. 1. 4. 15.

Conceipt, *n.* 2. 1. 10. See *Conceit.*

Conceit, *n.* 1. Gaiety of imagination, wit. Conceipt. 2. 1. 10.

†2. Opinion, judgment. 5. 2. 34; 5. 5. 35.

Conceit, *v.* To take a fancy to. Now *dial.* 5. 3. 128.

Conceited, *ppl. a.* †Ingenious, clever. 1. 4. 157; 4. 5. 29.

Confect, *n.* A sweetmeat made of fruit, seed, etc., preserved in sugar; a comfit. 5. 4. 384.

Confection, *n.* †Composition, mixture, compound. 5. 4. 323.

Confederate, *a.* Plotted with another. 3. 4. 58.

Conniue, *v.* †To neglect, leave unnoticed. 4. 2. 43; see note.

Consumption, *n.* See note on 4. 3. 440.

Conuersant, *a.* Having frequent or customary intercourse; acquainted. 5. 11. 82.

Conuert, *v.* †To turn. 1. 2. 19; 5. 4. 650.

Conuerted, *ppl. a.* Changed in disposition or character. 4. 1. 30.

Conuolue, *v.* †To enfold, inclose. 3 4. 11.

Copie, *n.* [L. *copia*, abundance.] †A copious quantity. 5. 2. 21.

Corne-cutter, *n.* A chiropodist. 2 5, Beggars' Rime, 2.

Cossen, *v.* [Form of *cozen.*] To cheat, defraud by deceit. 5. 4. 602.

Counsell, *n.* A matter of confidence or secrecy, a secret. 2. 4. 91.

Countenance, *n.* Patronage, favor. 5. 11. 204.

Course, *a.* *Obs.* form of *coarse.* 1. 4. 178. Coursly. 3. 5. 52.

Courting-stock, *n.* A recipient of courting. 3. 5. 141; 5. 4. 618.

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Courtling, *n.* A frequenter of the court, a courtier (*obs.*). 5. 4. 85; 5. 4. 557.

Couss'. Form of *cousin*. 1. 1. 22.

Coyle, *n.* 5. 4. 889. See *Coile*.

Cracke, *n.* †A lively lad; a 'rogue.' Induct. 156, 174; 2 1. 5.

Crackt, *ppl. a.* †Snapped asunder. 4. 5. 144.

Creature, *n.* A servant. 1. 5. 1.

Crew, *n.* Company, band. 5. 11. 107.

Cringe, *n.* A servile or fawning obeisance. 5. 11. 184.

Crosse, *a.* Double-dealing. 3. 4. 46.

Crosse, *adv.* [Aphetic form of *across*.] Across, athwart. 5. 11. 148.

Crost, *a.* Thwarted. 4. 5. 65.

Crowde, *n.* A fiddle. *Dial.* 1. 1. 26.

Curious, *a.* †Dainty; beautifully wrought. 1. 4. 109.

Curl'd, *ppl. a.* Adorned with curling hair. 1. 1. 48.

Curteau, *n.* [Used apparently for F. *curtauld*.] A small, spirited horse. See note on 5 4 156.

Curt'sie, *n.* An obeisance. 3. 4. 83.

Cut, *n.* An incision made in a garment for ornament. 5. 4. 804, 859.

Cut, *v.* Phr. *cut upon*: Make incisions in one garment so that another directly beneath may show through. 5. 4. 860. See note.

†Cuttlebung, *n.* A knife used for cutting purses; a cutpurse. 2. 5, Beggars' Rime, 17.

Damaske, *v.* To ornament. 3. 5. 121.

Dasht, *ppl. a.* †Destroyed, frustrated. (Persists in *dashed hopes*.) 4. 5. 77.

Dead, *a.* Decayed, worn-out. Induct. 157.

Deare, *a.* †1. Noble, honorable, worthy. 1. 4. 71.

†2. Affectionate, loving. 5. 5. 57.

Decimo-sexto. ?*Obs.* 'A term denoting the size of a book, or of the page of a book, in which each page is one-sixteenth of a full sheet. . . . Also applied fig. to a diminutive person or thing.' *NED.* 1. 1. 51.

Decipher, *v.* †To describe, characterize. 2. 1. 80.

Decline, *v., trans.* †To bring down, lower. 4. 2. 6.

Decorum, *n.* An act or requirement of polite behavior. 5. 4. 858. Court-decorums. 5. 4. 875.

Deep, *a.* †Late. *Rare.* 4. 3. 40.

Delicate, *a.* †1. Lovely, graceful, elegant. 4. 1. 200

2. Agreeable, charming. 4. 1. 100.

Demand, *v., trans.* To question, ask. 5. 4. 91.

Depart, *v.* Phr. *depart with*: †Part with; give up, surrender. 1. 4. 185; 2. 2. 100; 4. 3. 344.

Deprave, *v.* To defame, disparage. 2. 3. 189.

Designe, *v.* †To appoint, assign. 5. 11. 134.

Designement, *n.* Design; project. 1. 1. 116.

†Deuant, *n.* See note on 5. 4. 890.

Deuice, *n.* 1. Invention. Now *arch.* and *rare*. 4. 5. 116.

2. A design. *Arch.* 2. 4. 70.

†3 A purpose, intention. Induct. 114.

4. A plan, scheme. Induct. 102; 1. 4. 89; 4. 5. 9.

5. A heraldic bearing. 5. 7. 82.

? 6. Something fancifully designed, as a picture, a pat-

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tern, a piece of embroidery. 4. 3. 416.

7. A disguise, impersonation. 5. 10. 88.

Deuill, *n.* Fellow, rogue (jocular). 3. 2. 67.

Diapasme, *n.* A scented powder for sprinkling over the person. 5. 4. 409.

Die-note, *n.* A tone or strain which dies away. 4. 3. 258.

Diffus'd, *a.* †Confused, disordered. 3. 4. 5.

Disgression, *n.* [L. *disgressus, departure.*] Departure. (Sense not noted in dictionaries.) 1. 3. 19.

†**Dildo,** *n.* '*Penis succedanus.*' *Bailey.* 5. 11. 189.

Discoloured, *a.* †1. Of different colors; variegated (from L. *discolor, discolorus*). 5. 5. 69; 5. 7. 45.

†2. Without colors. *Nonce-use.* 5. 4. 523.

†**Discompanied,** *ppl. a. Rare.* Unaccompanied. 3. 5. 26.

Discouer, *v.* To reveal, show. Now *rare.* 1. 1. 90.

Discountenance, *v.* To disconcert, abash. 5. 4. 61; 3. 1. 1.

Discourtship, *n. Obs. rare.* Discourtesy. 5. 4. 63.

Discretion, *n.* Wager. 5. 4. 205, 210.

†**Dis-gallant,** *v. Rare.* To discourage, dispirit. 3. 1. 1.

Dispatch, *v. intr.* To hasten, be quick. *Obs.* or *arch.* 2. 5. 27.

†**Dispunct,** *a. Rare.* [*dis-* priv. +*punctilious.*] Impolite, discourteous. 5. 3. 120.

Distaste, *n.* Disgust, dislike. Phr. *in some distaste of*: Disgusted, offended by. 5. 4. 110.

Distaste, *v.* Now *rare.* To be distasteful to; to offend. Induct. 231.

†**Distasted,** *ppl. a.* Disgusted, offended. Induct. 182.

Distemperature, *n.* Now *rare* and *arch.* Disturbance. 4. 3. 348.

Diuision, *n. Music.* 'The execution of a rapid melodic passage, originally conceived as the dividing of each of a succession of long notes into several short ones. . . . *Esp.* as a variation on, or accompaniment to, a theme or "plain song."' *CD.* 1. 2. 68.

Docible, *a.* ?*Obs.* Teachable, docile. 5. 2. 14.

Doibt, *a.* [Misspelling for *doit.*] Small Dutch coin, the half of an English farthing. 5. 4. 211.

Doome, *n.* Sentence; condemnation. 5. 11. 184.

†**Dop,** *n.* A curtsy, a dip. 5. 4. 255.

†**Dor,** *n. Rare.* 1. Fool. 5. 4. 618; 5. 1. 19.

2. Name applied to bees, hornets, etc. 3. 3. 8.

3. Scoff, mockery. Phr. *giue him the dor*: Make game of, mock, subject to ridicule. 5. 2. 27; 5. 4. 495.

Doublet, *n.* [F. ⟨ *doublet*, something folded.] A close-fitting body-garment, worn by men from the 14th to the 18th centuries. Induct. 222; 1. 4. 171.

Draught, *n.* †A Privy. 5. 4. 402.

Draw, *v.* Phr. *draw on*: Lead to. 4. 3. 295.

Drift, *n.* †Scheme, plot, design. 3. 3. 40; 3. 4. 46.

Duello, *n.* Duelling, as a custom having its laws and rules. 1. 3. 36.

Dulcified, *ppl. a. Old Chem.* Sweetened. 5. 4. 413.

Dyet-drinke, *n.* A drink prescribed and prepared for medical purposes. 2. 5. 8.

E'ene, *adv.* Prefixed to verbs, with vague force expressible by 'just,' 'nothing else but.' *Arch.* and *dial.* 1. 2. 79.

Either, *pron.* †Both. 5. 11. 202.

Ember weekes. Weeks occurring

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in each of the four seasons of the year, which include days set apart by the Roman Catholic church for prayer and fasting. 3. 2. 86.

Embrace, *v.* To salute as a friend; to welcome. 5. 4. 67, 81.

Emet, *n.* [For of *emmet.*] Chiefly *dial.*, also *arch.* Ant. Induct. 70.

Empaled, *ppl. a.* [Form of *impaled.*] Bordered, edged. *Obs.* or *arch.* 5. 9. 29.

Encomiastick, *a.* Laudatory, eulogistic. 1. 4. 89.

Enforce, *v.* To compel, constrain. Const. *to* with *inf.*, *arch.* Induct. 221; 2. 3. 80.

†**En-gallant,** *v.* To bring into the state of a gallant. 4. 3. 4.

†**Eugle,** *n.* [Form of *ingle.*] A boy-favorite (in bad sense). 'Possibly it was a cant term among the players for the boys belonging to the theatre.' *Nares.* Induct. 172.

†**Enstil'd,** *ppl. a.* [Form of *enstyled.*] Styled, denominated. 5. 3. 31.

Ensure, *v.* †To tell (a person) confidently *that* (something is true). 4. 3. 390.

Entertaine, *v.* †1. To hire. Induct. 73; 1. 5. 5, 14; 2. 3. 84. †2. To deal with. 3. 3. 5. 3. To receive. 5. 4. 56. 4. To induce. Entertayne. 5. 11. 201.

Enuie, *n.* Hostility, ill will. Induct. 33; Enui. 3. 3. 43; Enuy. 5. 4. 65.

Epitaph, *n.* See note on 4. 4. 16.

Equall, *a.* †(L. *æquus.*) Fair, just. 5. 1. 38.

Example, *v.* †To give an example. 5. 2. 67.

Exempt, *a.* †Independent. 5. 4 660.

Exhorbitant, *a.* 5. 4. 424. See *Exorbitant.*

Exorbitant, *a.* Out of the ordinary. 4. 3. 274.

Expect, *v.* †To wait. 5. 3. 189.

Expence, *n.* [Form of *expense.*] Expenditure. 1. 1. 97.

Exquisite, *a.* †(Of language) choice, out of the ordinary. 3. 5. 95.

Fabulous, *a.* Absurd, ridiculous. *Rare.* 5. 3. 126.

Fadinger, *n.* A dancer; one who dances a 'fading.' See note on 2. 5, Beggars' Rime, 10.

Fagioli, *n.* It. [For *fagiolo.*] Kidney-bean. 2. 3. 110.

Faine, *v.* *Obs.* form of *feign.* 1. 4. 86.

Faire, *a.* †Kind, gracious. Induct. 180; 5. 11. 6.

Fantastike, *a.* [Form of *fantastic.*] Clever, unusual in design. 1. 4. 149.

Farce, *v.* To season, 'spice' (a composition, speech). Induct. 187.

Farder, [Form of *farther.*] Farther. 5. 11. 70. Phr. *farder fet*: More suitable. 2. 2. 28. Fardest. 2. 3. 41.

†**Far-fet,** *ppl. a.* Brought from far. 4. 1. 18.

†**Fauour-some,** *a.* *Rare.* Acceptable. 4. 3. 5.

Feature, *n.* †Form, shape, creature. 3. 5. 111, 134. See note on 4. 3. 289.

Fet, *a.* [Form of *fit.*] Fit, suitable. 2. 2. 23.

Fill, *v.* †To pour out. 1. 1. 27; 4. 4. 37.

Filthie, *a.* †Contemptible. 5. 4. 247.

†**Fitton,** *n.* [Form of *fitten.*] An untruth, a lie, an invention. 1. 4. 22.

Flap-dragon, *n.* See note on 5. 11. 180.

Fleet, *v.* To fade or vanish. *Obs.* or *arch.* 1. 3. 46.

Flight, *n.* A flight-arrow, a light and well-feathered arrow for long-distance shooting. 5. 10. 16.

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Follow, *v.* †To pursue (an affair) to its conclusion or accomplishment. 2. 1. 1.

†Foot-cloth, *n.* A large, richly ornamented cloth laid over the back of a horse and hanging down to the ground on each side. Induct. 196.

Forehead, *n.* Used (like L. *frons*) to express (a) capacity of blushing, (b) command of countenance (*NED.*). 1. Phr. *without forehead*: Without sense of shame, decency. 5. 11. 54.
2. Assurance. 4. 5. 81.

Foule, *n.* Phr. *offer foule*: Play unfairly (a game). 5. 4. 462.

Forespeak, *v.* [Form of *forspeak*.] To bewitch, charm. *Obs.* exc. *Sc.* 3. 1. 32.

Fore-top, *n.* †Lock of hair arranged on the forehead; loosely, the top of the head. 3. 4. 13; 5. 4. 151.

Forgiue, *v.* †To give up; resign. 5. 4. 568.

Formall, *a.* †Shapely of feature or form. 1. 4. 34.

Forme, *n.* Conventional observance of etiquette. 5. 4. 636.

Fortune, *n.* 1. Chance, opportunity. 5. 4. 562.
2. Phr. *of that fortune*: Of that happy nature. 4. 3. 139.

Frantike, *a.* [Form of *frantic*.] Mad, raving. 3. 3. 34. Franticke. 5. 6. 54.

Frapler, *n.* *Arch.* A blusterer, bully. 4. 3. 354.

Friend, *n.* †Lover or paramour. 4. 1. 157.

Front, *n.* Forehead. 5. 8. 8.

Frot, *v.* †To rub (a garment) with perfumes. 5. 4. 318.

¡Fucus, *n* L. Paint or cosmetic for beautifying the skin. 5. 4. 400.

Fumigation, *n.* The action of perfuming with aromatic herbs, perfumes, etc. 5. 4. 333.

Furniture, *n.* Something furnished; equipment. *Rare.* 5. 6. 82.

Fustian, *n.* A kind of coarse cloth made of cotton or flax; bombast, rant. Induct. 228.

Fustian, *a.* †1. 'Made up,' imaginary. Induct. 46.
2. Bombastic, pompous. 5. 4. 652.

Gallant, *n.* 1. A gentleman of fashion and pleasure; a wit. *Arch.* Induct. 83; 1. 1. 75; 1. 4. 175.
†2. A woman of fashion and pleasure. 2. 4. 21.
3. Used in the vocative with playful or semi-ironical tone = 'fine fellow.' Induct. 18.

Galliard, *n.* A quick and lively dance in triple time. 2. 3. 116; 3. 1. 10.

Garbe, *n.* †1. Style, fashion. 1. 3. 26; 5. 1. 35; 5. 4. 582.
† 2. Habitual manner, behavior. 4. 1. 27.

†Garbe-master, *n.* One who professes the art of polite behavior. 5. 4. 550.

Geare, *n.* 'Stuff.' 4. 1. 20.

Generous, *a.* Appropriate or natural to one of noble birth or spirit. 1. 1. 100.

Gentle, *n.* †One of gentle birth or rank (used in polite address). Induct. 12; Epilogue 1.

Gentleman-vsher, *n.* A gentleman acting as attendant to a person of superior rank. 4. 1. 157. See note on 3. 2. 29.

Gentile, *a.* [Form of *genteel*.] ['A re-adoption, at the end of the 16th c., of F. *gentil*, which had been previously adopted in the 13th c., and had assumed the form of *gentle*.' *NED.*]
1. Polished, well-bred. Induct. 121.
2. Appropriate to persons of quality. 1. 4. 120; 2. 2. 19.

Genuine, *a.* †Native, natural. 2. 3. 21.

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Glaze, *v.* To lay on a transparent color. 3. 4. 54; 5. 11. 195.

†**Glicke,** *n.* [Form of *gleek.*] A coquettish glance. *Rare.* 5. 11. 183.

Glister, *v.* *Arch.* and *dial.* To glitter. 4. 5. 78.

Glyster, *n.* [Form of *clyster.*] An injection, enema. 4. 3. 190.

Gnomon, *n.* The pin or triangular plate on a sun dial, which by its shadow indicates the time of day. 5. 4. 612.

God so, *int.* [?Var. of *Gadso* after oaths beginning with *God's. Gadso* is a var. of *Catso* (a. It. *cazzo*, membrum virile, also word of exclamation) through false connection with other oaths beginning with *Gad. NED.*] An exclamation. Induct. 2; 3. 2. 9; 5. 4. 222.

Gramercies, *int. phr.* *Obs.* exc. *arch.* = Thanks. 3. 2. 67.

Grant, *n.* †Permission. 4. 1. 189.

†**Gratifie,** *v.* To give thanks to. 4. 3. 10.

Graue, *a.* Dull, stupid, flat. 5. 4. 247.

Grogran, *n.* [Form of *grogram.*] A coarse fabric of silk, of mohair and wool, or of these mixed with silk. Phr. *grogran-rascall* (contemptuously): A fellow wearing a garment of grogram. 3. 2. 6.

Grope, *v.* †To make examination or trial of; to sound, test. 4. 3. 884.

Grounded, *a.* Fixed, unalterable. Induct. 223.

Guardant, *a.* *Her.* Walking to the right and having the full face toward the spectator. 3. 5. 76.

Guerdon, *v.* Now *poet.* and *rhetorical.* To reward, recompense. 5. 11. 167.

Gull, *n.* Dupe, simpleton, fool. 2. 2. 102; 4. 1. 125.

Habite, *n.* †1. Bearing, demeanor, deportment. 5. 9. 28.
2. A garment. Induct. 106.

Hackney-man, *n.* †A servant who attends to a hackney. Induct. 188.

Hand, *n.* †Phr. *at any hand*: In any case. 3. 2. 58.

Hand-ful, *n.* †A lineal measure of four inches. 3. 4. 18.

Hand-kercher, *n.* Spelling common to literary usage in 16th and 17th c. Now *dial.* and *vulgar.* 4. 3. 26.

†**Hang-by,** *n.* A contemptuous term for a dependent or hanger-on. 5. 3. 19.

Harken, *v.* To search out or find by inquiry. 3. 1. 65.

Harlot, *n.* †Applied to a male servant or attendant. 5. 4. 425.

†**'Hart,** *int.* [⟨God's heart.] An imprecation. 1. 4. 171.

Haulings, *n.* Possessions, wealth. 5. 4. 36.

Haulour, *n.* Behavior. 5. 4. 37.

Head-tire, *n.* Now *arch.* or *dial.* A head-dress. 2. 4. 65.

Heate drop, *n.* ?Drop of sweat. 4. 3. 182.

Hethermost. *Obs.* form of *hithermost.* 5. 9. 21.

Hieroglyphicke, *n.* Symbol, emblem. 1. 4. 185.

Hit, *v.* To suit. 3. 5. 85.

Hobbie-horse, *n.* †1. A small horse. Induct. 196.
†2. *transf.* A foolish fellow, buffoon. Hobby-horse. 5. 4. 577.

Hooker, *n.* A thief who snatches away articles with a hook. 2. 5, Beggars' Rime, 18.

†**Horne-thum,** *n.* [Form of *horn-thumb.*] A thumb protected by a thimble of horn such as was used by cutpurses, a pickpocket. 2. 5, Beggars' Rime, 18.

Hospital, *n.* †An asylum for the destitute, infirm, or aged. Induct. 186.

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†Hough, *int. Obs.* spelling of *ho, int.* 4. 3. 82.

Hoyden, *n.* †A rude, ignorant fellow; a clown, boor. 5. 4. 616.

†Humanitian, *n.* One versed in the humanities; a classical scholar. 3. 5. 36.

Humorous, *a.* †1. Fanciful, capricious, whimsical. 2. 3. 170; 4. 5. 87.

†2 Moist, humid. 1. 2. 62.

Humour, *n.* 1. Fancy, whim, caprice. 1. 4. 112; 1. 5. 39; 4. 1. 217.

2. An inclination, a fancy (*to do* something). 1. 5. 15.

3. Mood; peculiarity of disposition. 2. 3. 128.

4. Inclination, liking. 5. 4. 689.

5. Disposition, temper. 2. 1. 15; 5. 9. 36.

Hurdle, *n.* 'A kind of frame or sledge on which traitors used to be drawn through the streets to execution. (This remained part of the legal punishment for high treason till 1860.)' *NED.* 3. 4. 49.

I, *Obs.* form of *ay.* Induct. 7; 1. 1. 4; 1. 2. 3.

Iacke-daw, *n.* Applied contemptuously to a loquacious person. 5. 4. 260.

Iag, *n.* A shred of cloth; in *pl.* rags. 2. 5, Beggars' Rime, 25.

Ianvs, *int.* The name of an ancient Italian deity, regarded as the doorkeeper of heaven, and as guardian of doors and gates. 1. 1. 21.

Iealous, *a.* 1. Suspicious, apprehensive (of evil). Now *dial.* 1. 1. 76.

†2. Doubtful, mistrustful. Epilogue 3.

Ignis fatuus. [Med. or mod. L., = foolish fire.] Another name for *Will-o'-the-wisp.* Ignis fatue (*voc. case*). 5. 10. 58.

Ill-affected, *a.* Affected with illness or indisposition; diseased. 1. 5. 41.

†Ill-habited, *a.* Unhealthy, disordered. Induct. 201.

Imbrace, *v.* 4. 3. 215. See *Embrace.*

†Imbroccata, *n.* A pass or thrust in fencing. 5. 2. 65.

Impart, *v. intrans.* To make a dispensation or gift. 5. 9. 47.

Implement, *n.* An article of furniture. Induct. 153.

†Impolisht, *a.* Rude, unrefined. 4. 3. 354.

Impostume, *n.* †An abscess; applied to a person swollen with pride or insolence. 5. 11. 67.

†Imprese, *n.* A device. 5. 9. 18.

†Improportionable, *a.* Not in harmony with the occasion. (Cf. *unproportioned,* Hamlet 1. 3. 60.) 1. 3. 18.

Inculcate, *v.* †Phr. *inculcated to you*: Emphatically admonished you. 3. 1. 85.

Incurious, *a.* †Simple. 5. 9. 30.

Induce, *v.* †To introduce. 3. 5. 80.

Induction, *n.* Introduction. Now *rare.* 1. 4. 85.

Indue, *v.* To supply, furnish. 5. 4. 335.

†Infant, *v.* To give birth to. See note on 4. 5. 38.

Ingenious, *a.* †Intelligent, discerning, clever. 4. 5. 29.

Ingeniously, *adv.* 1. (Used for *ingenious.*) 4. 1. 33.

2. (Used by confusion for *ingenuously.*) Induct. 81.

†Inginous, *a.* [Variant of *enginous.*] Clever, crafty; deceitful. 3. 3. 40.

Inquisition, *n.* †Inspection. Phr. *inquisition after*: Inspection of. 2. 3. 116.

Inseparate, *a.* Inseparable. 1. 2. 102.

Insinuate, *v.* 1. To signify (but see note on 4. 4. 16). 4. 3. 392.

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Instance, *n.* †Circumstance. 1. 1. 61.

Instant, *a.* Immediate. 1. 2. 108.

Integrate, *a.* Complete, perfect. 2. 4. 50.

Intend, *v.* †To fix the attention upon; to attend to. 5. 1. 19; 5. 2. 3; 5. 4. 498; 5. 5. 46.

Intendment, *n.* †Design, project. 2. 3. 3.

Intention, *n.* †Observation. 1. 5. 42.

†Intergatorie, *n.* [Syncopated form of *interrogatory.*] Phr. *have upon interrogatories*: To subject (an accused person) to a series of formal questions. 4. 4. 11.

†Inthronis'd, *ppl. a.* Enthroned. 5. 7. 18.

Intreat, *v.* [Form of *entreat.*] ?1. To take. 1. 1. 68.
†2. To persuade; to induce. 4. 5. 107.

†Intrinsecate, *a.* Difficult; intricate; requiring skill. 5. 2. 16.

Intrude, *v.* [L. *intrudere.*] *trans.* To thrust in. 5. 3. 39.

†Inuentious, *a.* Inventive. 2. 2. 65.

Inuitement, *n.* Now *rare.* Invitation. 2. 1. 55.

†Ioulialist, *n.* A person born under the planet Jupiter; a person of jovial disposition. 5. 4. 270.

Ioy, *n.* Phr. *Tis ioy on you that you will*: ?'Tis your delight to. 1. 1. 69.

Ioyn'd stoole, *n.* [Form of *joint stool.*] A stool made of parts joined or fitted together; a stool made by a joiner, as distinguished from one of more clumsy workmanship. *Obs.* exc. *hist.* 1. 1. 45.

Irp, *n.* [Origin unknown.] Some kind of a gesture: ?a toss or jerk of the head, the act of perking. Gifford suggests a fantastic grimace, or contortion of the body. 5. 11. 174.

Irpe, *a.* ?Perk, smart. 3. 5. 81.

Itching, *ppl. a.* That has an irritating desire or uneasy craving. 1. 1. 65.

Jerkin, *n.* A garment for the upper part of the body worn by men in the 16th and 17th centuries. 5. 4. 314.

Kirtle, *n.* A woman's gown. 2. 2. 108.

Knowledge, *n.* †1. Phr. *exchange knowledge with*: Make the acquaintance of. 4. 3. 481.
2. Phr. *take knowledge of*: Take notice of, observe. 2. 2. 88; 2. 4. 40–1.

Ladanum, *n.* L. A gum resin much used in perfumery. 5. 4. 329.

Lash, *n.* The punishment of flogging. 2. 5, Beggars' Rime, 24.

Laundresse, *n.* See note on Induct. 188.

Law, *int.* Now *vulgar.* An exclamation expressing asseveration. 1. 4. 67.

†Leasing, *n.* *Obs.* or *arch.* exc. *dial.* A lie, falsehood. 1. 4. 23.

Leaue, *v.* 1. To cease. Now only *arch.* Induct. 184; 5. 5. 56.
†2. *Intr.* To cease, desist. Induct. 98.

Leg, *n.* An obeisance made by drawing back one leg and bending the other; a bow, scrape. Now *arch.* or *jocular.* 3. 4. 29. Legge 5. 4. 152.

Length, *n.* Phr. *at length*: At the sword's length. 1. 1. 85.

Leuelled, *ppl. a.* Balanced, stable in character by a due proportion of parts. 3. 5. 141.

Lifting, *vbl. n.* Stealing (as from a shop). *Slang.* 1. 1. 88.

Light, *a.* Cheerful, merry. *Obs.* exc. in *light heart.* 1. 2. 110.

Lightly, *adv.* †Commonly, often. 2. 1. 50; 2. 2. 82.

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Limb, *b.* [Form of *limn.*] Now *lit.* and *arch.* To portray, depict. 5. 4. 55.

Lime, *v.* To smear (twigs or the like) with bird-lime, for the purpose of catching birds. 5. 4. 296.

List, *n.* Strip of cloth. (Used as a term of contempt.) 5. 4. 308.

Lockt, *ppl. a.* Tightly closed. 1. 5. 50.

Look, *v.* †To await the time when something shall happen. 1. 4. 181.

Lyra, *n.* L. A lyre. 4. 3. 232, 306.

†**Mammothrept,** *n.* A nursling. 4. 3. 328.

March-pane, *n.* A kind of confectionery composed of a paste of pounded almonds, sugar, etc., made up into small cakes or moulded into ornamental forms. *NED.* 4. 1. 134.

†**Mar-king stone,** *n.* An earthy stone used for marking cattle. 2. 5, Beggars' Rime, 3.

Marle, *v. Obs.* exc. *dial.* Contraction of *marvel.* 4. 3. 39.

Marmoset, *n.* A small monkey; a grotesque figure. 3. 4. 22.

Marmaset. 4. 1. 43.

Measure, *n.* A grave or stately dance. Now *arch.* 3. 5. 131; 4. 5. 70; 5. 5. 8; 5. 10. 3.

Melancholike, *a.* [Form of *melancholic.*] †Melancholy. 2. 3. 174; 3. 4. 63.

Mercer, *n.* A dealer in silks, velvets, and other costly materials. 2. 1. 50.

†**Mercuried,** *ppl. a.* Washed with mercury-water (as an aid to the complexion). 1. 1. 19.

Metaphysically, *adv.* Supernaturally (*Q.* reading). 2. 4. 86

†**Metheglin,** *n. Obs.* exc. *hist.* and *dial.* A spiced or medicated variety of mead, originally peculiar to Wales. 1. 4. 10.

Millaner, *n.* [Form of *milliner.*] †'A vendor of "fancy" wares and articles of apparel, esp. of such as were originally of Milan manufacture.' *NED.* 5. 3. 102.

Mimicke, *a.* [Form of *mimic.*] Imitative. 1. 5. 61.

Mimique, *n.* [Form of *mimic.*] 'A mean or servile imitator' (Johnson). 3. 4. 20

Minerva. †Used for *wisdom, ability.* 3. 5. 101.

Minion, *n* 1. Darling, favorite. 5. 10. 95.

2. Hussy, jade (possibly with milder sense). 4. 4. 32.

Minnum, *n.* [Form of *minim.*] *Mus.* A note equivalent in time-value to one-half of a semibreve. 4. 3. 334.

Minotaure, *n. Gr. Myth.* A fabulous monster, represented as having the body of a man and the head of a bull. 1. 3. 4.

†**Miscellany,** *a.* Phr. *miscellany madame*: 'A woman who went about selling laces, perfumery, etc. and took part in carrying on intrigues.' *CD.* 4. 1. 190. Miscelany madam. 4. 1. 177.

Misprision, *n.* Mistake, error, misunderstanding. *Arch.* 4. 4. 32.

Moscardino, *n.* Pl. -ini. It. A sweetmeat flavored with musk. 5. 4. 334.

Motion, *n.* †1. A puppet show. 1. 3. 8; 1. 5. 64.

†2. Proposal, suggestion. 4. 1. 81; 4. 5. 86.

Motley, *n.* Foolery, nonsense. *Obs.* exc. *hist.* 1. 4. 134.

Mound, *n.* 'An orb or ball, . . . intended to represent the globe of the earth; often surmounting a crown, or otherwise forming part of the insignia of royalty.' *NED.* 5. 7. 17.

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Mouth, *n.* Grimace. 5. 4. 474.
Mouthed, *ppl. a.* †Gaping, open-mouthed. 5. 4. 109.
†**Mullets**, n. A kind of pincers or tweezers. 5. 4. 303.
Mungrill, *n.* [Form of *mongrel*.] †Applied to persons as a term of contempt or abuse. 5. 4. 198.
Muscle-bag, *n.* ? Scrotum. 2. 5, Beggars' Rime, 26.
Muse, *v.* †To wonder, marvel. 5. 4. 433.
Musique, *n.* † Musical instrument. 5. 4. 148.
†**Muske-cat**, *n.* The animal from which musk is got; as a term of reproach to a fop. 4. 3. 352.
†**Muske-worme**, *n.* Applied to one who uses perfumes in excess. 5. 4. 339.

Nard, *n.* An aromatic balsam or ointment used by the ancients. 5. 4. 328.
Nature, *n.* Character, capacity. *Rare.* Induct. 58; 5. 4. 65.
Neate, *a.* 1. Skilful, clever. 4. 1. 115. †2. Elegant, trim. *Rare.* Induct. 212; 5. 9. 25.
Neatly-wrought, *a.* Skilfully or elegantly embroidered. 1. 4. 109.
Neatnesse, *n.* Elegance or nicety of appearance. 5. 4. 657.
Neighbouring, *ppl. a.* Closely allied. Induct. 106. (Neighbour- 5. 11. 58.)
Neophyte, *n.* A novice, beginner. 3. 4. 54. Neophyte-player. 3. 1. 3.
[**Nepenthe**, *n.* [L. *nepenthes* (Pliny).] A drink or drug supposed to bring forgetfulness of trouble or grief. 1. 4. 9.
Nicke, *v.* †'In the game of hazard: To win against (the other players) by casting a nick.' *NED.* Hence, to win against rivals. 2. 2. 28.
Nomenclator, *n.* *Rom. Antiq.* A servant whose duty it was to inform his master of the names of persons. 5. 10. 5.
Note, *n.* 1. Melody, tune. Now only *poet.* 4. 3. 255.
2. Token, symbol. 5. 7. 17.
Nothing, *adv.* Not at all, in no way. 4. 1. 26.
Nulli-fidian, *n.* An unbeliever. 5. 4. 322.
Nullitie, *n.* Defect; incapacity. 5. 4. 98.

Obsequious, *a.* Obedient, dutiful. Now *rare.* 5. 2. 20.
Obseruance, *n.* 1. Homage; respectful regard. Now *rare.* 5. 1. 4.; 4. 4. 26.
2. Observation. 1. 5. 45; 5. 4. 172.
Obserue, *v.* †To court. 5. 2. 50.
[**Oenanthe**, *n.* L. [Eng. form now current *œnanthin*.] A poisonous substance obtained from Water Dropwort. 5. 4. 330.
Of, *prep.* 1. By. *Arch.* Induct. 91; 2. 3. 112.
2. In regard to. 5. 11. 91.
3. See note on 5. 11. 147.
Of, *adv.* *Obs.* form of *off*. 3. 4. 63.
Offer, *n.* †Attempt. 5. 4. 161.
On, *prep.* †Of. 4. 4. 4; 5. 4. 317.
[**Opobalsamum**, *n.* L. The balsam or oleoresin called Balm of Gilead or Balm of Mecca. 5. 4. 329.
Opponax, *n.* [Form of *opopanax*.] A gum resin used in perfumery. 5. 4 330.
Opposite, *n.* Opponent. Now *rare or obs.* 5. 2. 29.
Optique, *n.* [Form of *optic*.] The eye. ('Formerly the learned and elegant term; afterwards pedantic, and now usually humorous'. *NED.*) 1. 3. 36.
Ordinarie, *n.* A tavern where public meals were provided at a fixed price. 1. 4. 175; 3. 1. 34.

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Outrecuidance, *n.* Excessive self-esteem; arrogance. 5. 2. 59.

Outsides, *n.* †Outer garments; clothes. 3. 2. 38.

Paan, *n.* A hymn or chant addressed to Apollo. 5. 5. 61.

Pain'd, *ppl. a.* [Form of *paned.*] Made of strips of different colored cloth joined together. 4. 3. 197.

Palinode, *n.* An ode or song in which the author retracts something said in a former poem; hence *gen.* a recantation. 5. 11. 143.

Parachito, *n.* A parrot. 4. 2. 41; 5. 11. 190.

Parcell, *n.* †A fragment (applied contemptuously). 2. 1. 28.

Pargetting, *n.* Painting (of the face). 5. 11. 195.

†Paritor, *n.* An apparitor or summoning officer of an ecclesiastical court. 2. 5, Beggar's Rime, 16.

Part, *n.* 1. *pl.* Abilities, capacities, talents. Now *arch.* 1. 5. 11; 5. 4. 613.
2. Phr. *some part of*: In some degree. 2. 3. 183. (Cf. *parcell*, 2. 1. 28.)

Parted, *ppl. a.* †Gifted, talented. 5. 2. 73.

Particular, *n.* †An individual. 5. 4. 42.

Particular, *a.* Nice in taste, fastidious. 5. 4. 36.

Particularity, *n.* †Particular quality. 2. 4. 36.

Passe, *v.* *Fencing.* To make or execute a thrust. 5. 4. 476.

Passage, *n.* A pass or encounter (at arms). 5. 2. 65.

Passant, *a.* *Her.* Walking and looking to the right. 3. 5. 73.

Paule, *v.* †To render flat or insipid. 5. 8. 15.

Pedant, *n.* †A schoolmaster, teacher, or tutor. 2. 1. 46.

Peece, *n.* [Form of *piece.*] A person, an individual. *Arch.* and *dial.* 1. 3. 28; 5. 4. 587.

Peevishly, *adv.* †Perversely. 1. 3. 45.

Perpetuana, *n.* †A stuff of wool, or wool and silk. 3. 2. 30.

Perspective, *n.* †A drawing or painting in perspective used as stage scenery. Induct. 154.

Petasus, *n.* L. The broad-brimmed, low-crowned hat with which Hermes is represented in art. 5. 7. 48.

Phansie, *n.* [Form of *fancy.*] Capricious or arbitrary preference. 5. 4. 636.

Phantasticke, *a.* [Form of *fantastic.*] Capricious. 5. 4. 293.

Phantastikely, *adv.* [Form of *fantastically.*] Capriciously. 2. 3. 130.

Phantastique, *a.* 5. 11. 178. See *Phantasticke.*

Phœnicobalanus, *n.* L. The Egyptian date. 5. 4. 327.

Pick-toothe, *n.* *Rare.* A toothpick. 1. 1. 78.

Pied, *ppl. a.* Parti-colored, variegated. Prologue 12. Pyed. 3. 4. 6.

Pinke, *n.* †A hole or eyelet punched in a garment for decorative purposes. 5. 4. 304.

†Pismire, *n.* An ant; applied contemptuously to a person. Induct. 127.

Place, *n.* 1. Phr. *take place:* Take the position suited to one's rank. 3. 4. 80.
†2. Phr. *in place*: On the spot, present. 4. 3. 18.

Play-end, *n.* †An end of a speech from a play, a 'tag'. See note on 4. 1. 211.

Play-particle, *n.* A brief quotation from a play. 3. 5. 120.

Pleasing, *a.* †Amusing, ridiculous. 5. 4. 33.

Plenilune, *n.* Chiefly *poet.* A full moon. 5. 8. 11.

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Pocket, *v.* †Phr. *pocket up anything*: Submit to any affront without showing resentment. 4. 3. 129.

Poesie, *n.* †A motto or short inscription. 2. 2. 66; 4. 5. 115; 5. 11. 193.

Poetaster, *n.* A petty or paltry poet; a rimester. 2. 4. 15.

Point, *n.* A thong attached to the hose, and used in supporting it. Now *arch.* or *hist.* 5. 2. 12.

Politie, *n.* †Policy. 1. 1. 14.

Politike, *a.* 1. 4. 196; 3. 4. 34. See *Politique.*

Politique, *n.* †A shrewd schemer. 3. 1. 10.

Politique, *a.* [Form of *politic.*] 1. Sagacious, prudent. 1. 4. 91; 2. 3. 15; 4. 5. 30.

2. Scheming, crafty, cunning. Politike. 1. 4. 196; 3. 4. 34.

Politiquely, *adv.* Cunningly. 5. 2. 72.

Pomander, *n.* 2. 1. 68. See note on 5. 4. 416.

†**Pommado,** *n.* [Form of *pomado.* ⟨It. *pomo*, pommel of a saddle.] An exercise of vaulting upon or over a horse by placing one hand on the pommel of the saddle. 2. 1. 66.

Possesse, *v.* To give to understand *that.* *Obs.* or *arch.* 5. 2. 29.

Post-knight, *n.* [Gen. *Knight of the Post*, i. e. (?) of the *whipping-post.*] A notorious perjurer. 2. 5, Beggars' Rime, 20.

Pounded, *ppl. a.* Shut up in a pound. 2. 5. 20.

Poxe, *n.* Used in imprecations, as: *a poxe on't.* 5. 3. 126.

Practicke, *a.* [Form of *practic.*] †1. Artful, crafty, cunning. 5. 4. 292.

†2. Practical. Practique. 2. 3. 89.

Practique, *a.* 2. 3. 89. See *Practicke.*

Prelude, *n.* †Preliminary play before the real performance. 5. 4. 94.

Preoccupie, *v.* To get into communication with at an earlier time. 5. 2. 54.

Presence, *n.* †1. An assembly, company. Induct. 110; 2. 3. 1; 2. 4. 4 (perhaps sense 2).

†2. The state-room in a palace where the sovereign usually appears. 2. 2. 3; 2. 3. 171.

Presently, *adv.* †Immediately. 5. 2. 22.

Presentment, *n.* Exhibition. 5. 10. 88.

Pressing toole, *n.* Pressing iron, flatiron. 5. 4. 357.

†**Prest,** *a.* Ready. 5. 4. 126.

Pretend, *v.* †To allege. 1. 1. 94.

Prettily, *adv.* †Fairly, moderately. 1. 4. 25.

Pricke, *v.* To choose, pick out. 5. 2. 80.

Primero, *n.* Sp 'A gambling card-game, very fashionable from about 1530 to about 1640, in which four cards were dealt to each player, each card having thrice its ordinary value.' *NED.* 2. 3. 172; 3. 1. 50.

Priuate, *a.* †Phr. *priuate with*: privy to, informed of (something not generally known). 1. 2. 31.

Prize, *n.* 1. †A competition. †Phr. *play the prizes*: To fight publicly for a prize. 5. 3. 10.

2. Phr. *appear in prize*: To appear at the contest. 5. 2. 19.

Prizer, *n.* *Arch.* One who engages in a 'prize' or contest. 4. 5. 149; 5. 3. 49.

Prodigy, *n.* †A monster. 3. 4. 21.

Produce, *v.* Phr. *too much produc'd*: ? Too deep, overdone. 5. 4. 152.

Progresse, *n.* A state journey made by a royal or noble personage; also, the official

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tour made by judges. Now somewhat *archaic*. 4. 3. 186.

Proiect, *n.* †Plan, scheme. 4. 5. 12.

Proone, *v.* To try, test. *Arch.* 4. 1. 181; 5. 4. 246. Proue. 3. 5. 18.

Proper, *a.* Fine-looking, 'fine'. Now *arch.* and *dial.* 4. 1. 48, 114.

Property, *n.* A thing required for some specific use. 3. 1. 13, 56.

Prorogue, *v.* †To postpone. Epilogue 16.

Prospective, *n.* Phr. *in prospective*: In view. Now *rare*. 2. 4. 6.

Prosperously, *adv.* Successfully. 2. 4. 85.

Protraction, *n.* †Delay. 4. 3. 207.

Prouoke, *v.* †To call forth; to summon. 5. 4. 149.

Prouost, *n.* One who bears an intermediate degree in a fencing-school. 5. 3. 65; 5. 4. 105.

Prune, *v.* To dress up with minute nicety; to prink, adorn. Induct. 216; 3. 4. 55.

Publishing, *vbl. n.* Exhibiting or displaying for the first time. 2. 1. 56.

†Pudding tabacco, *n.* Tobacco made up in rolls like puddings. 2. 2. 95.

Puffe, *n.* ?†1. A scornful or insolent gesture. 5. 4. 229.

2. An empty, vain fellow, a braggart. 3. 3. 26.

†Punquetto, *n.* [⟨*punk* +It. dim. *-etto*.] A mistress. 2. 2. 102.

Puntillio, *n.* †1. The highest point, acme. *Rare*. 2. 3. 46.

2. A nice point in procedure. 5. 2. 15.

Puppet, *n.* A figure in a puppet-show; a contemptuous term applied to a woman. 5. 11. 186.

Puppit-player, *n.* One who manages or exhibits a puppet-play. 2. 5, Beggars' Rime, 5.

Purchase, *v.* †To obtain, procure. 2. 3. 80.

Put, *v.* Phr. *put in act*: Accomplish. 1. 1. 116.

Pyed, *a.* 3. 4. 6. See *Pied*.

Quaint, *a.* †Ingenious, clever, cunning. 2. 3. 66.

Queint, *a.* 1. 4. 88. See *Quaint*.

Quit, *v.* †To be a return or equivalent for. 1. 4. 147.

Ranke, *n.* Phr. *in ranke with*: ?In company with. 1. 4. 29.

Rapt, *pp.* Carried or removed from one place, position, or situation to another. 2. 3. 179.

Raritie, *n.* Peculiar or exceptional quality. 5. 7. 19.

Rat-catcher, *n.* One whose business it is to catch rats. 2. 5, Beggars' Rime, 8.

Rayler, *n.* [Form of *railer*.] One who rails and scoffs. 2. 5, Beggars' Rime, 8.

†Rebatu, *n.* [Form of *rebato*.] 'A kind of stiff collar worn by both sexes from about 1590—1630.' *NED*. 4. 1. 22.

Rebound, *v. trans.* To cause to bound back. *Rare*. 1. 2. 107.

Reciprocall, *a.* Similar to each other. 1. 4. 77.

†Reciprock, *a.* [Form of *reciproque*.] Mutual. 5. 4. 52.

Redound, *v.* †To be in excess or superfluous. 5. 2. 60.

†Refell, *v.* To refute. 2. 3. 13.

†Refractarie, *n.* A refractory person. 5. 2. 5.

Regard, *n.* †Prospect, view. *Rare*. 2. 3. 1.

Reguardant, *a. Her.* Walking to the right and looking backward. 3. 5. 80.

Religion, *n.* [L. *religio*, conscientious scrupulousness.] Phr. *to make religion of*: †To be scrupulously careful *not* to do something. 5. 11. 23.

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Relinquish, *v. intr.* †To disappear, pass away. 4. 1. 129.

Remember, *v.* Phr. *if you bee remembred*: If you remember. Now *obs.* exc. *dial.* 2. 2. 47.

†**Remercie,** *n. Rare.* Thanks. 5. 4. 198.

Remnant, *n.* A fragment, a small portion, a scrap. 1. 4. 81.

Remonstrate, *v.* [L. *remonstrare*, to show.] †To demonstrate. 5. 2. 47.

Repercussiue, *a.* Driven back; reverberated. 1. 1. 128.

Repute, *v.* †To think highly (of). 5. 2. 6.

Respect, *n.* Phr. *without respect*: †Without discrimination or consideration. 5. 9. 47.

Respectiue, *a.* †Courteous. 5. 4. 285.

Respectiuely, *adv.* †Carefully, attentively. 5. 4. 225.

Resty, *a. Obs.* exc. *dial.* †Sluggish; inactive. 5. 10. 78.

Retainer, *n.* A dependent or follower of some person of rank or position. Now only *hist.* or *arch.* 2. 4. 78.

Retrograde, *a.* Moving backwards (in literal sense). 5. 3. 119; 5. 4. 11.

Retyre, *v. refl.* To withdraw (oneself). ('Very common in 16th and 17th centuries; now *rare*.' *NED.*) 4. 3. 276.

Retyring, *vbl. n.* Withdrawal, removal. 2. 1. 59.

Reuel, *n.* A noisy festivity with dancing, games, masking, acting, or other forms of lively entertainment. Revel. Title-page. Reuell. 1. 1. 95. (Plu. form always used in this play, but in 1. 1. 95 we have *a reuells*, a usage not noted in *NED.*)

Reueller, *n.* One who takes part in a revel, merry-making, or festivity. 1. 1. 50; 3. 1. 9.

Reuolution, *n.* Alteration or change (in costume). 5. 2. 23.

Rid, *pa. pple. Obs.* form of *ridden*. 2. 1. 65.

Rimer, *n.* A poet, a rimester. Epilogue 2.

Ring, *n.* Phr. *within ring*: Within bounds. 5. 5. 26.

Riualis, *n.* L. †A rival. *Nonce-use.* 5. 2. 49.

Riueld, *a.* [Form of *rivelled*.] Now *dial.* or *arch.* Wrinkled. 5. 11. 196.

Rodomantada, *n.* [Form of *rodomontade*.] A braggart. 5. 4. 241.

Roome, *n.* †1. An office; a post, situation. Phr. *fill'd vp a roome*: Occupied a position. 1. 4. 92.

†2. A particular place assigned to a person. 2. 2. 82.

Rouer, *n.* †1. An arrow having a conical head without barbs. 5. 10. 16.

2. One who roves or wanders. 1. 1. 9.

Ruffle, *v.* To swagger, bear oneself proudly or arrogantly. Now *arch.* 3. 5. 125.

†**Sackbut,** *n.* A cask of sack. 2. 2. 81.

Sack-posset, *n.* A drink composed of hot milk curdled with sack. 2. 4. 31.

Sadnesse, *n.* †Seriousness. 4. 2. 37; 4. 4. 16.

†**Sampsuchine,** *n.* Oil of marjoram. 5. 4. 321.

Sand-bagge, *n.* See note on 2. 5. 26.

Sanna, *n.* L. A mimicking grimace, *esp.* in mockery or derision. 5. 2. 76.

Sasafras, *n.* [Form of *sassafras*.] A tree, the oil of which is much used in perfumery. 5. 4. 408.

Satyre, *n. Myth.* One of a class of woodland gods or demons, in form partly human and partly bestial, supposed to be the companions of Bacchus. 1. 3. 5.

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†Say, *v.* To try (on). 4. 1. 118.
Say, *v.* To rehearse. 3. 5. 89.
†Scape, *v.* To escape, *app.* in sense of *pass.* 1. 1. 37.
Scholaris, *n.* L. A pupil. 5. 4. 71.
†Scholaritie, *n.* *Rare.* Scholarship. 5. 4. 572.
Scorne, *n.* 1. †Phr. *giue the scorne*: Mock, deride. 5. 4. 115.
2. Phr. *thinke foule scorne*: Despise utterly. See note on 5. 3. 77.
Scorne, *v.* †To mock, deride. 5. 10. 67.
Searce, *v.* To sift through a sieve. 5. 4. 414.
Seeke, *v.* †Phr. *seeke out*: Withdraw. 4. 2. 20.
†Sempster, *n.* A man or woman employed in sewing. 5. 3. 102.
Serious, *n.* 2. 4. 3. See note on 4. 4. 16.
Seruant, *n.* †A professed lover. (Notice the correlative term *mistress*, which is still in use.) 4. 1. 125; 5. 2. 20.
Sesama, *n.* [Form of *sesame.*] A widely cultivated plant. 5. 4. 328.
Sew, *v.* *Obs.* form of *Sue.* 4. 3. 286.
†S'foot, *int.* [⟨God's foot.] An imprecation. 5. 4. 99.
†S'hart, *int.* [⟨God's heart.] An imprecation. 2. 2. 8; 4. 3. 128. Heart. 5. 4. 562. Hart. 3. 2. 1.
Shew, *v.* [Form of *show.*] *intr.* To appear. 5. 3. 124.
Shifter, *n.* ?One who changes his suit often. 2. 3. 100.
Shifting, *ppl. a.* Sly, shifty. 3. 1. 52.
Shine, *n.* Brightness, irradiation. 5. 6. 23; 5. 7. 42; 5. 11. 36.
Sillabubbe, *n.* 'A dish made by mixing wine, ale, or cider, with cream or milk, so as to form a soft curd: this is sweetened, and flavored with lemon-juice, rose-water, etc.' *CD.* 4. 1. 185.
Sirrah, *n.* A word of address, generally equivalent to 'fellow' or 'sir'. *Obs. or arch.* 2. 2. 65. Sirha. 2. 1. 22.
Skinker, *n.* A tapster. *Obs.* or *provin.* 2. 5, Beggars' Rime, 12.
Skonce, *n.* [Form of *sconce.*] A jocular term for the *head*; hence, 'head', sense, wit. *NED.* 5. 4. 575. See note.
Slick, *v.* To make smooth. 5. 11. 195.
†Slid, *int.* [⟨God's lid (eye).] An imprecation. Induct. 15, 36.
†S'light, *int.* By this light, or God's light. An imprecation. 1. 1. 71; 1. 4. 59, 162.
Slightly, *adv.* With scant ceremony or respect, slightingly. 3. 2. 51.
S'lood, *int.* [⟨God's blood.] An imprecation. 4. 4. 23. S'lud. 3. 2. 60.
Smelt, *n.* †A gull; a simpleton. 2. 3. 84.
So, *conj.* Provided that. 1. 5. 48; 5. 4. 15.
Societie, *n.* A company. Induct. 180.
Soft, *int.* Hold, stop, not so fast. Induct. 117; 2. 2. 15.
Solemnitie, *n.* 1. A celebration, festivity. 5. 9. 6.
2. Mock gravity. Solemnity. 5. 3. 114.
Solecisme, *n.* [Form of *solecism.*] Inconsistency. 5. 4. 536.
Soothed, *ppl. a.* Wheedled, cajoled, flattered. 5. 6. 20.
†Sophisticate, *a.* Not genuine, spurious. 1. 4. 49.
Sort, *n.* Fashion, degree. 5. 4. 589.
Sounding, *n.* Phr. *second sounding*: Second sounding of music, i. e., flourish of trumpets. Preceding Induct. and Prologue.
Sowre, *a.* *Obs.* form of *sour.* 1. 4. 46.
Speake, *v.* To indicate, decide. Induct. 29.

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Spirituous, *a.* †Lively, gay. 3. 2. 45.

†Spittle procter, *n.* One having a license to collect alms for the occupants of a hospital. 2. 5, Beggars' Rime, 16.

†Splendidious, *a. Rare.* Splendid; magnificent. 5. 10. 43.

Spread, *v. intr.* To become scattered or distributed. 2. 3. 172.

Sprig, *n.* ?An ornament in the form of a spray. 5. 3. 87.

Squib, *n.* †A paltry, trifling fellow. 5. 4. 131.

Stacte, *n.* One of the sweet spices which composed the holy incense of the ancient Jews. 5. 4. 329.

Stale, *v.* To deprive of freshness or interest. Induct. 89.

Stalke, *n.* A proud, stately step or walk. 5. 4. 583.

Stand, *v. trans.* To oppose, confront. 3. 5. 108. Phr. *stand to*: Abide by. Induct. 16. *Stand out to:* Refuse to associate with. 1. 4. 38.

State, *n.* 1. A dais; a chair of state. 5. 4. 64.

2. Phr. *keepe state*: (a) Preserve a proper dignity and reserve. 2. 3. 188. (b) Maintain the pomp of a noble or ruler. 4. 1. 193; 5. 6. 4.

Statist, *n.* A statesman, a politician. *Obs.* or *arch.* 2. 3. 33.

Stay, *n.* Restraint; delay. 5. 8. 15.

†Stickler, *n.* A second (in a duel). 5. 4. 17.

Still, *adv.* Constantly; habitually, ever. Induct. 44 (*marginal note*). 1. 5. 30; 4. 5. 21; 5. 4. 576; still-repaired. 5. 6. 23.

Stint, *v.* †To stay, put a stop to. 1. 2. 92.

Stitch, *n.* A sharp pain. 3. 4. 17.

Storax, *n.* A resin with the fragrance of vanilla, obtained from a small tree of Asia Minor and Syria. 5. 4. 329.

Strange, *a.* 1. Unknown, new. 5. 4. 84.

2. Foreign. *Arch.* 2. 3. 109.

Sublimate, *n.* A preparation used in painting. 5. 4. 412.

Sublimated, *ppl. a.* Elevated, refined. 1. 3. 30.

Suburbe, *a.* †Suburban; suited to the suburbs, or to the less well regulated parts of a city; mean, low. 2. 4. 78.

Sufficiencie, *n.* Ability, capacity. 1. 4. 40; 2. 3. 113.

Suffumigation, *n.* Same as *fumigation, q. v.* 5. 4. 334.

Sugar-candied, *a.* Crystallized sugar. Induct. 288.

Supposition, *n.* Phr. *for supposition*: For instance. 5. 2. 18.

†Suspect, *n.* Suspicion. 3. 2. 54.

Sute, *v. Obs.* form of *suit.* 1. 5. 58.

Swim, *n.* A smooth swaying, gliding motion. 2. 4. 55.

Swinge, *v.* To chastise, punish. 5. 4. 565.

Tane, *obs. pa. ppl.* of *take.* 2. 3. 73; 5. 11. 109. Ta'ne. 5. 11. 45.

Taste, *v.* Phr. *taste my ladies delights to her.* See note on 4. 1. 189.

Taxe, *v.* To censure, accuse. 5. 4. 623.

Tedious, *a.* Slow. 5. 10. 20.

Tempt, *v.* To try; to put to trial. *Arch.* Induct. 22.

Tender, *v.* To offer, present. See note on 1. 3. 82.

Terme, *n.* †1. Figure, object. 5. 3. 123.

2. A term of court. 4. 1. 186.

†Tester, *n.* The name given to the shillings coined by Henry VIII.

2. 5, Beggars' Rime, 22.

†Then, *conj.* Than. (See Abbott, § 70.) Induct. 210.

†Theorique, *a.* Making deductions from theory, especially

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from imperfect theory; theorizing. 2. 8. 89.

Therein, *adv.* In that case. 1. 5. 46.

Thomalin, *n.* See note on 2. 5, Beggars' Rime, 11.

Thought, *n. pl.* Mood, temper. 1. 1. 90.

Thriftie, *a.* See note on 3. 4. 11.

Tickle, *v.* Phr. *tickle it*: ?Enjoy or gratify oneself. 4. 5. 66.

Timber, *n.* Stuff, material. 1. 5. 4.

Tincture, *n.* Color, tint, hue. 5. 3. 85.

Tip-staffe, *n.* A staff tipped or capped with metal. 1. 1. 58.

Tire, *n.* Head-dress. 3. 4. 80; 5. 10. 48. Tyre. 5. 11. 36.

†**Tire-man,** *n.* A dresser in a theatre. Induct. 170.

†**Tiring-house,** *n.* The room where players dress for the stage. Induct. 168.

Tissue, n. A fine-woven fabric of silk, gold, or silver. 2. 2. 90.

Tit, *n.* [Early mod. E. also *titt*; appar. orig. 'something small'.] A child: a deprecatory term. Induct. 126.

Titillation, *n.* See note on 5. 4. 320.

To, *prep.* At. 5. 5. 45.

To, *adv.* *Obs.* form of *too*. 2. 8. 130.

Too, *prep.* *Obs.* form of *to*. 2. 1. 54; 4. 4. 20.

Toward, *adv.* †Near, at hand. 5. 10. 7.

Trauaile, *n.* †Labor, effort. Epilogue 4.

Trickt, *ppl. a.* *Her.* Drawn, as a bearing, or achievement of arms. 1. 4. 100.

Trip, *n.* A light, short step (in dancing). 2. 4. 59.

Trite, *a.* †Rubbed; frayed; worn. 1. 3. 27.

Trophæ, *v.* Phr. *trophæed into stone*: Turned into a stone memorial. 5. 11. 17.

Troth, *n.* *Obs.* form of *truth*. 1. 4. 119.

Trow, *v.* To suppose, think. 4. 5. 28.

†**Truchman,** *n.* [⟨F. *truchement*, ⟨Ar. *tarjeman*.] An interpreter. 5. 4. 12.

Trusse, *v.* To tie, bind, or fasten. 5. 4. 260. Phr. *truss the points*: Tie the laces which supported the hose. 5. 2. 12.

†**Tuff-taffata,** *n.* [Form of *tuf-taffeta*.] A taffeta woven with a pile like that of velvet, arranged in tufts or spots. 4. 3. 357.

Turmericke, *n.* A plant of the ginger family. 5. 4. 328.

Turne, *n.* Requirement, convenience. 4. 2. 42.

Tyranne, *n.* *Obs.* form of *tyrant*. 5. 4. 510.

Vaile, *n.* *Obs.* form of *veil*. 5. 4. 628; 5. 11. 71. Vailed, *a.* 5. 6. 55.

Vale, *v.* To bow. 4. 3. 18.

Vanish, *v.* Phr. *let that vanish*: Let that pass. Induct. 47.

Vbiquitarie, *n.* One who is or exists everywhere. 2. 4. 101.

Vellet, *n.* *Obs.* form of *velvet*. Induct. 211.

Venter, *v.* *Obs.* form of *venture*. 2. 1. 67; 5. 11. 62. *n.* Induct. 22; 1. 3. 35.

Verge, *n.* 'In Eng. law, the compass of the jurisdiction of the . . . palace-court. It was an area of about twelve miles in circumference, embracing the royal palace, in which special provisions were made for peace and order.' *CD.* 4. 1. 152.

Vice, *n.* See note on 2. 3. 48.

Vindicatiue, *a.* †Vindictive, revengeful. 5. 11. 123.

Visitant, *n.* Visitor. 2. 1. 48.

Vmbra, *n.* Shade, ghost. Induct. 202.

Vmbre, *n.* A natural pigment

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somewhat resembling an ocher; dye. 5. 4. 404.
Vnequall, *a.* Inferior. 5. 1. 9.
Vnhappily, *adv.* Inauspiciously. 5. 6. 62.
Vouchsafe, *v. intr.* Condescend. 3. 5. 59.
Vse, *v.* 1. To do customarily. Induct. 152.
2. To be accustomed. Induct. 157; 2. 3. 101; 5. 4. 448.
†3. To be accustomed to go. 2. 1. 86
Vsher, *n.* An instructor in a dancing school. 4. 5. 69.
†Vt-re-mi-fa-sol-la. Syllables used to represent the tones of the scale, *ut* having been replaced about 1670 by *do*, though still sometimes used in France. 2. 3. 51.

Wag, *n.* 'A fellow: used with a shade of meaning sometimes slurring, sometimes affectionate, but without any attribution of humor or pleasantry. *Colloq.* and *arch.*' *CD.* Induct. 164, 200. Wagge. Induct. 153; 1. 1. 88.
Wal, *n.* [Form of *wall.*] Phr. *taking wals.* See note on 3. 4. 31.
Warrant, *v.* Phr. *warrant out*: †Protect, safeguard. 5. 1. 23.
†Watchet, *a.* Pale-blue. 5. 9. 46.
Water-gruell, *n.* Thin or weak gruel. 2. 2. 52.
Waue, *n.* ?Gesture, contortion (of the face). 5. 4. 109.
Weare, *n.* Fashion, vogue. 1. 4. 120.
Wel-dieted, *ppl. a.* Well-fed. *Rare.* 1. 4. 1.
Whatsoeuer, *a.* Of whatever nature. 5. 6. 61.
Wheele, *n.* The wheel on which victims were bound and tortured. 3. 4. 49.
Whelp, *v.* To bring forth. 2. 4. 27.
Whiffe, *n.* A drawing or drinking in of smoke. 5. 11. 181.
†White, *v.* To whiten. 3. 5. 10.
†Whore-sonne, *a.* A bastard; a term of contempt. 3. 2. 2.
Wife, *n.* Mistress, hostess. (Cf. *goodwife.*) 2. 3. 97.
Will, *v.* To wish, desire. *Arch.* 5. 7. 16; 5. 11. 115.
Winne, *v.* To prevail upon. 1. 1. 87; 1. 4. 170.
Wish, *v.* †To recommend. 4. 3. 213.
Withall, *adv.* At the same time. 1. 4. 69; 2. 2. 36.
Withall, *prep.* An emphatic form of *with*, used at the end of a sentence or clause. Induct. 82; 1. 2. 22; 5. 2. 2.
Without, *prep.* Out of the reach, or powers of; beyond. 1. 4. 55.
Without, *conj.* Unless. 2. 5. 23; 4. 5. 146.
Word, *n.* Motto. 5. 7. 34.
Wreath'd, *ppl. a.* †Contorted, distorted. 3. 4. 63.
Wring, *v.* To force. 2. 4. 17.
Wry, *a.* Devious in purpose; misdirected. 2. 3. 157.

†Y'cleped, *pa. pple.* of *clepe*, to call. 5. 4. 170.
Yeoman, *n.* †Attendant in a royal household. 2. 5. 6.
Yet, *conj.* Nevertheless. Induct. 101. See note on Induct. 98.
Yfaith, *int. Obs.* form of *i'faith.* 1. 1. 69; 2. 4. 82.
Yong, *a.* [Form of *young.*] Fresh, new. 2. 4. 89.
Your, *poss. pron.* Used to denote a class or well-known species. *Arch.* 1. 3. 4; 1. 4. 8.

Zani, *n.* 'A comic performer originating on the Italian stage, whose function it is to make awkward attempts at mimicking the tricks of the professional clown, or the acts of other performers.' *CD.* 2. 3. 106.
Zona, *n.* L. Phr. *zona torrida*: The torrid zone. 1. 4. 192.

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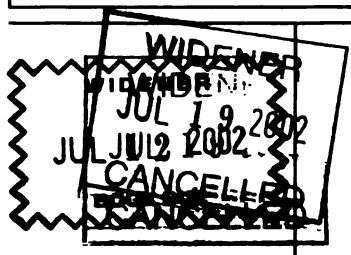

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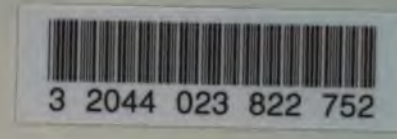

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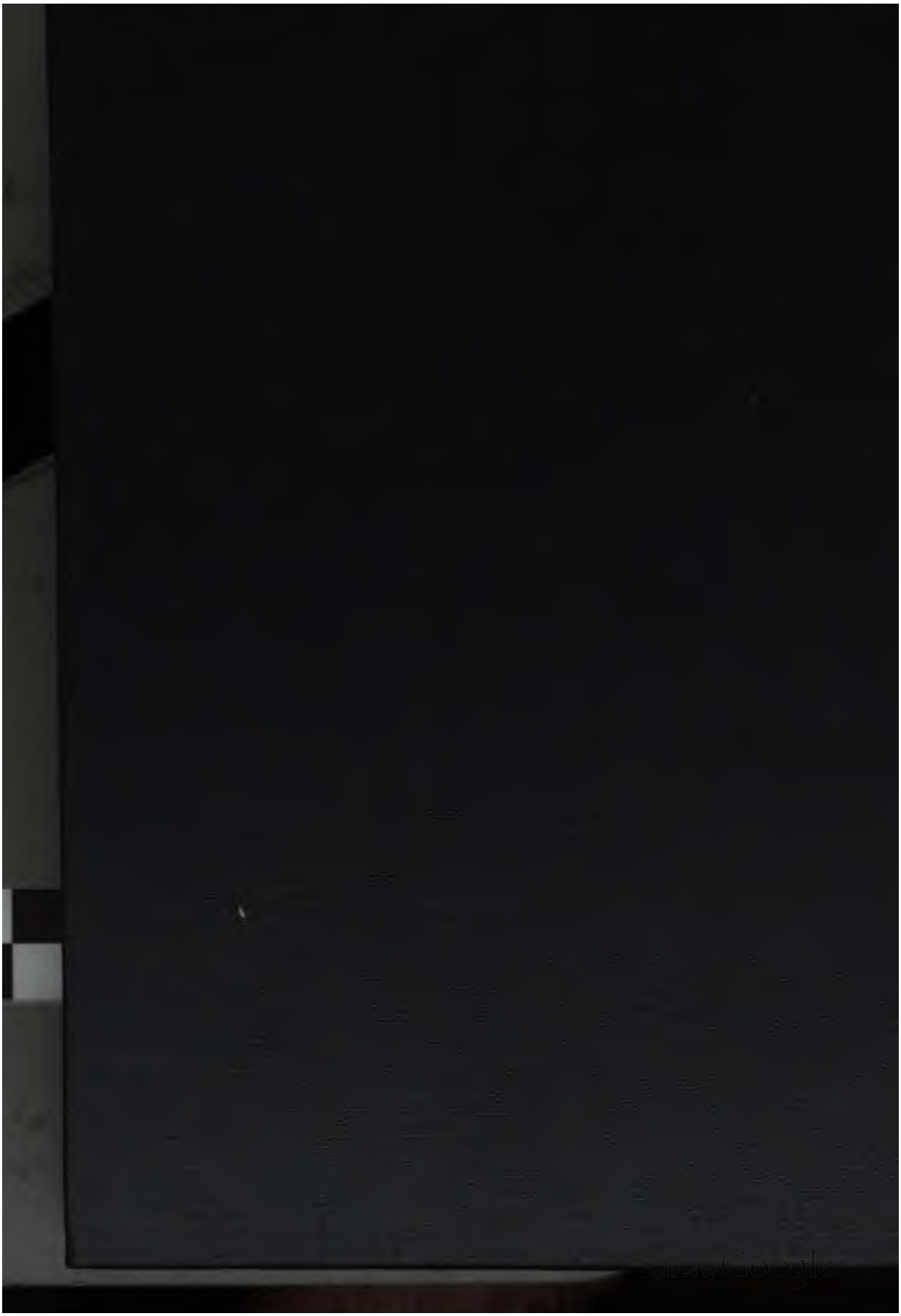
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